

THE READER

A REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 72, Vol. III.

Saturday, May 14, 1864.

{ Price Fourpence;
Stamped, Fivepence.

ROYAL ACADEMY OF ARTS.—The EXHIBITION of the ROYAL ACADEMY is Now Open. Admittance (from Eight till Seven), ONE SHILLING. Catalogue, One Shilling.
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EGYPTIAN HALL, Piccadilly.—Now ON VIEW, CARL WERNER'S 30 original DRAWINGS of JERUSALEM, Bethlehem, and the Holy Places. Open from 10 till 5.

MUSICAL UNION.—Wieniawski, Jaell, Jacquard, on Tuesday, May 17, half past 3. Quartet, E flat, No. 10, Beethoven; grand trio, B flat, Op. 99, Schubert; two vocal pieces, Meyerbeer—sung by Reichardt; quartet in G, No. 1, Haydn; solos, piano forte, Herr Alfred Jaell (the first appearance of this eminent pianist this season). Visitors' Tickets, half-a-guinea each, to be had of Cramer and Wood; Chappell & Co.; Ollivier; Ashdown and Parry; and Austin, at St. James's Hall.

J. ELLA, Director, 18, Hanover Square.

DWELLINGS OF THE LABOURING CLASSES.—A CONFERENCE for the discussion of this subject is convened to be held at the House of the Society of Arts on THURSDAY and FRIDAY, the 26th and 27th MAY, at 11.30 each day. Persons interested in the subject and desirous of attending, are requested to communicate with the Secretary.

By Order, P. LE NEVE FOSTER.

SOCIETY OF ARTS, John Street, Adelphi, London, W.C.
10th May, 1864.

RAY SOCIETY: ANNUAL SUBSCRIPTION, ONE GUINEA.—Dr. GÜNTHER on "THE REPTILES OF BRITISH INDIA." imp. 4to., with 26 PLATES, will soon be ready for issue to the Subscribers for the year 1863.

The SUBSCRIPTION LIST for this VOLUME will be closed on the 31st instant.

LADIES and GENTLEMEN desirous of joining the Society can do so on applying to the Secretary.

H. T. STAINTON, F.L.S., F.G.S.,
MOUNTFIELD, LEWISHAM, S.E. SECRETARY.
May 10th, 1864.

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9. A charge of Gun Cotton of given size exerts double the explosive force of gunpowder.

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11. Producing no smoke, the work can proceed much more rapidly, and with less injury to health.

12. In working coal mines, bringing down much larger quantities with a given charge, and absence of smoke, enable a much greater quantity of work to be done in a given time at a given cost.

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15. The peculiar local action of Gun Cotton enables the engineer to destroy and remove submarine stones and rocks without the preliminary delay and expense of boring chambers for the charge.

FOR MILITARY ENGINEERING.

16. The weight of Gun Cotton is only one-sixth that of gunpowder.

17. Its peculiar localized action enables the engineer to destroy bridges and palisades, and to remove every kind of obstacle with great facility.

18. For submarine explosion, either in attack or defence, it has the advantage of a much wider range of destructive power than gunpowder.

19. For the same purpose. From its lightness it has the advantage of keeping afloat the water-tight case in which it is contained, while gunpowder sinks it to the bottom.

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23. It can be transported through fire without danger, simply by being wetted, and when dried in the open air it becomes as good as before.

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—	£.	£.	£.
1851	54,305	27,157	502,824
1856	222,279	72,781	821,061
1861	360,130	135,974	1,311,905
1863	522,107	143,940	1,566,434

The total amount of Life Claims paid by this Office is £674,137. 6s. 7d.

SWINTON BOULT, Secretary to the Company.
JOHN ATKINS, Resident Secretary, London.

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The Thirtieth ANNUAL GENERAL MEETING of this Society was held on the 11th May. C. D. PRESTON BRUCE, Esq., in the Chair.

New Policies were issued during the past year for £187,651. Yielding Annual Premiums of £8,200. Policies have been issued since 1834 for £7,035,833. The Claims Paid since 1834 amount to the sum of £1,299,234. The Amount Assured under existing Policies is £2,323,645. The Amount of existing Assets exceeds £808,000. Annual Income exceeds £132,000.

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THE READER.

14 MAY, 1864.

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ON SOME OF THE COLLECTS, EPISTLES, AND GOSPELS.

BY A LAYMAN.

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The Quarterly Review, NO. CCXXX., is NOW READY.

CONTENTS:—

- I. PROSPECTS OF THE CONFEDERATES.
- II. POMPEII.
- III. THE EMPIRE OF MEXICO.
- IV. SIR WILLIAM NAPIER.
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THE READER.

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THE READER.

SATURDAY, MAY 14, 1864.

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MR. DISRAELI'S "REVOLUTIONARY EPICK."

THIRTY years ago—that is, in 1834—Mr. Benjamin Disraeli was in the twenty-ninth year of his age, and pretty well known as a young man of genius who had written two or three striking and fantastic novels, and had twice stood unsuccessfully as a candidate for Parliament in the Radical interest. His last appearance on the hustings had been as a candidate for the borough of Marylebone; on which occasion, if our authorities are correct, he avowed himself a friend to Triennial Parliaments and to Vote by Ballot, and spoke of himself as one who "had already fought the battle of the people" and who "was supported by neither of the aristocratic parties"—meaning, of course, neither by the Tories nor the Whigs. Driven back into literary life by his failure on this occasion, he had betaken himself again to novel-writing. But novel-writing did not satisfy him; and in the year in question he printed, by way of experiment, fifty copies of the first three Books of a poem in blank verse called "The Revolutionary Epick." In the preface, dated "Bradenham, Bucks: Easter, 1834," he thus explained its origin and its purpose:

It was on the plains of Troy that I first conceived the idea of this work. Wandering over that illustrious scene, surrounded by the tombs of heroes and by the confluence of poetic streams, my musing thoughts clustered round the memory of that immortal song, to which all creeds and countries alike respond, which has vanquished Chance, and defies Time. Deeming myself, perchance too rashly, in that excited hour, a Poet, I cursed the destiny that had placed me in an age that boasted of being anti-poetical. And while my Fancy thus struggled with my Reason, it flashed across my mind, like the lightning that was then playing over Ida, that in those great poems which rise, the pyramids of poetic art, amid the falling and the fading splendour of less creations, the Poet hath ever embodied the spirit of his Time. Thus the most heroick incident of an heroick age produced in the Iliad an Heroick Epick; thus the consolidation

of the most superb of empires produced in the Æneid a Political Epick; the revival of learning and the birth of vernacular genius presented us in the Divine Comedy with a National Epick; and the Reformation and its consequences called from the rapt lyre of Milton a Religious Epick.

And the spirit of my Time, shall it alone be uncelebrated?

Standing upon Asia, and gazing upon Europe, with the broad Hellespont alone between us, and the shadow of night descending on the mountains, these mighty continents appeared to me, as it were, the rival principles of government that, at present, contend for the mastery of the world. "What!" I exclaimed, "Is the revolution of France a less important event than the siege of Troy? Is Napoleon a less interesting character than Achilles? For me remains the Revolutionary Epick."

Full of these thoughts, I descended to the shore, and again embarking, a favouring breeze filled our languid sails, and as the morning broke over the waters of the Propontic sea, I beheld the glittering minarets and the cypress groves of the last city of the Caesars.

In that delightful metropolis, more than once my thoughts recurred to my Dardanian reverie; but the distraction of far travel, and the composition of two works long meditated—one devoted to the delineation of the poetic character, the other to the celebration of a gorgeous incident in the annals of that sacred and romantic people from whom I derive my blood and name—finally expelled from my thoughts a conception which, in truth, I deemed too bold.

My return to the strife of civilisation recalled old musings, and the Work, first conceived amid the sunny isles of the Ægean, I have lived to mature, and in great part compose, on the shores of a colder sea, but not less famous land. Yet I have ventured to submit to the public but a small portion of my creation, and even that, with unaffected distrust, and sincere humility. Whatever may be their decision, I shall bow to it without a murmur; for I am not one who find consolation for the neglect of my contemporaries in the imaginary plaudits of a more sympathetic posterity. The public will then decide whether this Work is to be continued and completed; and if it pass in the negative, I shall, without a pang, hurl my lyre to Limbo.

Whether the fifty copies of the epic fragment thus offered to the world met with such a reception as ought to have induced the author, had his time remained his own, to finish what he had begun, we have no means of knowing. In 1837 Mr. Disraeli was returned to Parliament as a Conservative member for Maidstone; and he has sat in the House, without an interval, and with known results, ever since. He did not all at once hurl his lyre into Limbo—for, in addition to "Coningsby" and other novels, we have had a tragedy from him since then; but he never finished his "Revolutionary Epick." The fifty copies of the printed fragment, or as many of them as survived tear and wear, must have got into out-of-the-way corners; and most people who had any interest in seeing a copy would have had to go to the British Museum.

This week, however, Mr. Disraeli has put the world in better plight. He has now, at the age of fifty-eight, republished his juvenile production, in the form of a handsome little volume, issued by Messrs. Longman & Co. He dedicates the reprint to Lord Stanley, and, as if to call attention to the fact that it is exactly thirty years since the original appeared, he dates the dedication "Hughenden Manor: Easter, 1864." He hints in the dedication his reason for the republication. Only a few weeks ago, it may be remembered, Mr. Disraeli, as the Conservative leader in the House of Commons, made some characteristic remarks on the late alleged plot against the French Emperor's life, and on Mr. Stansfeld's friendly intimacy with that dreadful M. Mazzini, whose complicity with the alleged plot was the darling phantasy of the French police. Mr. Bright, in his generous defence of Mr. Stansfeld, took occasion to remark that, even were the case to be taken in the worst representation that enmity had given of it, a good deal of allowance ought to be made for the enthusiastic temper of young men. He as much as said that every young man worth much

must sow his intellectual wild oats, and he was proceeding to show by a quotation or two from some juvenile writing of Disraeli's (so it was understood, at least) that even he had had his period of wild oats, when sentiments of the Mazzinian order had appeared to him both natural and noble. On an appeal, or denial, from Mr. Disraeli, Mr. Bright forbore making the intended quotations—all the more willingly, he said, because there would not have been anything in them to Mr. Disraeli's discredit. But what Mr. Bright refrained from doing Mr. Disraeli's newspaper critics did without reserve. They exhumed his "Revolutionary Epick." From stray copies of that rare production, seen at the British Museum or elsewhere, they quoted passages which proved, they argued, not only that Mr. Disraeli had at one time been animated by sentiments of the Mazzinian order generally, but that he had shown a poetical sympathy with that doctrine of Tyrannicide which had been alleged to be also Mazzini's. For a week or two this pelting of Mr. Disraeli, the veteran and Conservative, with quotations from Mr. Disraeli, the stripling and Radical, went on with glee; and it has hardly yet abated. It is this that has moved Mr. Disraeli to reprint his epic fragment of 1834. In the dedication of the reprint to Lord Stanley, he says:

Thirty years ago I printed a few copies of a portion of a poem, with which I did not proceed, but the nature of which has now unexpectedly become the subject of public controversy. As only fifty copies of it were printed at the time, and probably many of these are now destroyed, there is no reason why the controversy should not be recurrent and interminable, since very few, if any, who offer their opinions upon its character, can, necessarily, have seen the work, it being, as the late Mr. Coleridge subsequently said of one of his earlier productions, "as good as manuscript." I have, therefore, thought it the simplest course, and one which might save me trouble hereafter, to publish "The Revolutionary Epick." It is printed from the only copy in my possession, and which, with slight exceptions, was corrected in 1837, when, after three years' reflection, I had resolved not only to correct, but to complete, the work. The corrections are purely literary.

Mr. Disraeli having here given his word that the corrections of the original in this reprint are "purely literary," it would only be a very suspicious critic that would be so far influenced by the information that the corrections were mostly made in 1837, after Mr. Disraeli had entered Parliament as a Conservative, as to think it necessary to take the trouble to compare the reprint with the original so as to ascertain exactly how much is included in Mr. Disraeli's notion of purely literary correction. At all events, never having seen a copy of the original, we accept the reprint as it stands. What then of the poem as we now have it? Are there Mazzinian sentiments in it? Is there sympathy with the supposed Mazzinian doctrine of Tyrannicide in it? In order to answer this question fairly and accurately, the structure of the fragment, and the intended nature of the poem of which it was offered as a part, must be understood.

The subject of the poem, as a whole, was to be the French Revolution, and its hero was to be Napoleon Buonaparte. So much is implied in the title "The Revolutionary Epick" and in the more detailed explanation in the original preface as already quoted. As Homer had sung the siege of Troy, so Mr. Benjamin Disraeli was to sing the Revolution in France, and its consequences to Europe! As the hero of the Iliad had been Achilles, so was the hero of Mr. Benjamin Disraeli's Epic to be the bronze-faced Corsican. But Homer, or some joint-stock company of bards on the principle of limited liability, finished the Iliad; whereas Mr. Disraeli got through only three books of his Epic when his call to British Parliamentary life obliged him to throw his lyre into Limbo. Hence the Iliad has the advantage of intelligibility. It is all there; but Mr. Disraeli's Epic is here only in part. And he takes a plan somewhat different from the simple Homer's. The old

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Greek bard plunges at once *in medias res*, and you see the hero *Bη-ing* by the πολυφλοις Βούοις as soon as possible. Not so Mr. Disraeli. Living in our modern world, in the age of the Subjectivities and the Metaphysical Abstractions, he takes a grander method. He introduces you first to the DEMOGORGON in small capitals; which DEMOGORGON we take to be the Spirit or Fate of the World, the ruler of the world's destinies:—

Throned on an orb of light, his awful form
By cloud translucent veiled, as mist conceals
The cataract, the terrors of his mien
Ineffable, subduing; darkly shone
The DEMOGORGON. Round his high estate,
Maintained their pride the spirits of his host
In vast array. Bright beings like the morn,
With amethystine wings and starry crowns,
Rank above rank, in semicircled grace;
The chiefs in front, behind the inferior sprites,
Till with the dimness of the distant sky
Mingle their blinding wings; while broad and
bright,
Spanning this solemn company, its arch
An iris spreads.

Now Demogorgon might have remained in these glorious circumstances for ever, engaged in self-contemplation, or in any other occupation that would have whiled away the time. But we are never safe from bother; and so there break in upon him, or spring up before him, two subordinate entities or genii, of antagonistic dispositions, who are thus described:—

The first was like
The Night, when moon and stars and quivering
flash
Mix with the moving tumult of the time
Beauteous and wild. In armour clad this form
Of rarest adamant; a mitred helm,
Framed of a single beryl, bound his brow,
O'ershadowed by a plume that seemed a cloud
Pregnant with thunder: on one gleaming arm,
Like to a setting sun a shield he bore
Flashing with flame; the other waved a lance,
Of some tempestuous ship it seemed the mast
Stricken with light.

The visage of the last
Was like the Day, when in the summer sky
The young moon sports; as in a garden roams,
Her dutious task released, some gentle child
A father loves. Enclosed the radiant form
A silver zone; while fillet-bound his brow,
Refulgent, scarcely shade his flowing locks.
Silver his spotless shield; his right arm waves
A falchion dazzling.

These two Spirits have names. The first, or Night-like spirit was MAGROS—"the genius of Feudalism," as Mr. Disraeli defines him in the prose explanation prefixed; the second, or Day-like spirit, on the other hand, was LYRIDON—"the genius of Federalism." If you call Magros the genius of the Past, or the Conservative Spirit, and Lyridon the genius of the Future, or the Revolutionary Spirit, it will probably amount to about the same thing. Well these two Spirits plead before Demogorgon through two mortal books of the Epic, each arguing that the world should wag his way and not the other's. Magros has the First Book all to himself, and Lyridon has a similar monopoly of talk in the Second Book; and it is not till the end of the Second Book, or till the 130th page in this reprint, that Demogorgon, as judge, gives his decision. It is as follows—rather in favour of Lyridon, it would seem; but so hazy that Magros, if he is ingenious, need not despair:—

THE DECREE OF DEMOGORGON.

"Dark is the sea of Fate, and fathomless
To human mariners; but what seems Chance
To man or higher sprite is Truth refined
To sheer Divinity. SPIRITS supreme,
In man alone the fate of man is placed.
Lo! where the piny mountains proudly rise
From the blue bosom of the midland sea,
A standard waves, and he who grasps its staff
Nor king, nor deputy of kings is he,
Yet greater than all kings. Unknown, indeed,
Like some immortal thing he walks the earth
That soon shall tremble at his tread. This man,
SPIRITS, then seek, for unto him are given
Fortunes unproved by human life before."

The personage here mysteriously hinted at by Demogorgon is Napoleon Buonaparte; and

accordingly, in Book III., entitled "The Conquest of Italy," we get on firm ground, and the real action of the poem begins. Napoleon, who has (for the time being, at least) pledged his faith to Lyridon, is conducting the French Revolutionary army in Italy; and Magros stirs up the King of Sardinia and Feudal Europe to resist him. Unfortunately, however, you get only enough of this to make you wish for more. After the end of this Third Book the curtain drops, and you are left to imagine Napoleon pursuing his course as you best may, with Magros and Lyridon struggling for the possession of him. In other words, Mr. Disraeli accomplished nothing more of his Epic than the two preliminary Books, containing the logomachies of Magros and Lyridon respectively, and a single Book of the real terrestrial action. What he would have said, or how he would have represented things, had he gone on, no soul can tell. The loss is the world's.

From this account of the structure of "The Revolutionary Epick," in the incomplete state in which we now have it, the clear conclusion is that we are not entitled, except at considerable risk of error, to say what in it represents Mr. Disraeli's personal opinions. The first two Books are almost wholly within quotation-marks—the first as containing the long pleading of Magros, and the second as containing the long pleading of Lyridon; and, as it is the practice of every true poet to make his characters talk their very best, each in his turn, and, as it were, to put each in the right for the nonce, it is difficult to say positively that Lyridon's sentiments are more Mr. Disraeli's own than Magros's are. To be sure, Demogorgon's summing-up may be considered as Mr. Disraeli's; but you will not be much the wiser for that—more especially as, owing to the sudden stoppage of the historical or terrestrial action of the poem after one book, you do not know whether Demogorgon did not see farther into the career of the Napoleonic phenomenon, while pronouncing his decision, than either Lyridon or Magros. In fact, therefore, you may quote very opposite sentiments from Mr. Disraeli's Epic according as you make your quotations from the Magros part or from the Lyridon part. Lyridon talks throughout in a very Mazzinian strain. Thus, in the passage which has been most quoted against Mr. Disraeli by the newspapers, it is not only Lyridon that speaks, but it is Lyridon quoting another, still more subordinate entity, who is called OPINION. Speaking of this lady, for whose high parentage he vouches, and for whom he has a great regard, but to all whose notions he does not explicitly commit himself, Lyridon says:—

"Her long locks bursting
From out their fillet that her swelling veins
No more restrains; wild as a Mænad, voice
Weirdlike, distended nostril, glittering glance:
"A judgment hath gone forth; the kingly orb,
Sceptre and throne, are as the idle shells
On silent shores that none regard. In vain
Ye muster all your hosts, ye crowned forms,
That in the vacant air me seem to threat,
And to their lips imperial fingers press.
In spite of all your dungeons, shall the world
Re-echo with my voice. Dark Pharaoh's doom
Shall cool your chariot wheels, and hallowed be
The regicidal steel that shall redeem
A nation's woe."

"A judgment hath gone forth:
Of my great parents' fate the friend devote
For many an age, prepare for mighty deeds,
Hopes mightier. Fragrance of man's morn
I feel,
And warmth of breaking beam. Slaughter and
strife,
Kings' broken faith and nations' broken hopes,
And the long struggle when deceitful power
Upon her threatened cliff the casual ebb
The sure subsiding of the wearing wave
Shall deem; and Superstition from her spire
Mark the winds' lull, and with her credulous soul
Believe the storm is past, that shall ere morn
Shiver her pinnacles. Before me all
As in a glass! The heart of multitudes
Enough to wither, and to make all men,
Crowned and discrowned, deceivers and deceived,
The slave and his oppressor, bow their heads,
And die of sheer decrepitude of soul

To bear their coming burthens. But I feel
My immortality, and this emprise
Will not relax until the sun shall rise
On men who bless his birth."

Here certainly you have Mazzinian or Revolutionary sentiments; but, even if you suppose them Lyridon's, you have only to go back to Magros's pleading and you will find others that at least appear contrary. For example:—

What constitutes a PEOPLE? not a crowd
Of vagrant beings like a locust horde
Over some fertile land their fatal wings
Furling with fell intent. Not spawn obscure
Of slime-begotten entities, the froth
Of some subsiding deluge, that a ray
Calls from their oozy womb, a doltish crew,
Staring with wonder on their misshaped selves,
And banqueting on berries. But the lore
Long centuries yield; refined arts; and faith,
Honour, and justice; love of fatherland
By olden thought endeared; the mystic spell
Moon-eyed Tradition weaves, that beauteous
witch

Pouring her philtre in our shadowy hearts;
And customs consecrate ancestral deeds
Embalming; and high brotherhoods that place
Man's noble attributes before his sight
In constant life; nor last, that discipline
To cultured man instinctive, that the weak,
In their more able brethren, leaders apt,
Prompts to confess. In multitudes thus formed,
A throne majestic yielding, dignity
Of exalted noble, gentry like their hearths
Cordial and bright, and hallowed life of priest,
And reverend magistrates whose voice serene
Stills human passion—we a PEOPLE find.

To be sure, as Lyridon speaks last in the poem, and as, moreover, in the preliminary description of him and his antagonist, he is described as the Spirit most resembling Day, while Magros is made to resemble Night, one has a certain right to conclude that Mr. Disraeli's own sentiments when he wrote the poem were expressed rather through Lyridon than through Magros. We ourselves are distinctly of this opinion, and we hold, accordingly, that in 1834 Mr. Disraeli's poetic or literary soul was, *mutatis mutandis*, full of a fine Mazzinian enthusiasm. We think he did not in the least foresee what he was to come to. We think that, so far as he was anything real at all, he was not the Mr. Disraeli of 1864. But then he may retort that, as he did not finish his poem, no one is entitled to say what he would have made of it if he had brought it to its consummation. He may retort that, as he was unable to finish his Epic with his pen, he has finished it with his Parliamentary career; and that his activity as a public man in the thirty years that have elapsed since 1834 is to be taken as the true equivalent to the twenty-one books, or thereabouts, that would have been necessary to finish his poem. To this we have no objection. We think that the one conclusion to the poem has been about as beneficial to the world as the other was likely to be. And we quite concede that Mr. Disraeli may now plead that he intended in 1834 to reveal himself neither as Magros nor as Lyridon, but solely as some undefined combination of both existing in the mystic mind of Demogorgon. That would correspond with the reality.

CURRENT LITERATURE.

DIARIES OF A LADY OF QUALITY.

Diaries of a Lady of Quality from 1797 to 1844.
Edited, with Notes, by A. Hayward, Esq., Q.C.
(Longman & Co.)

THE appearance of this volume has been preceded by a pretty extensive account of its contents in the pages of the current number of the *Edinburgh Review*. Its title hardly indicates its real nature. It is not such a Diary as that of the Countess Cowper recently published, in which we have jottings at first hand of the Court-gossip of the reign of George I. The "Lady of Quality" of these pages was in no such position about the British Court of her days as that held by the Countess Cowper in the British Court of a former age; nor, on the

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whole, does the now somewhat antique designation "Lady of Quality" convey an apt idea of the lady's character, or of the purport of these exercises of her pen. "Miss Frances Williams Wynn, the lady in question," says Mr. Hayward, "was the daughter of Sir Watkin Williams Wynn (the fourth baronet) and Charlotte, daughter of Sir George Grenville (First Lord of the Treasury, 1763-1765). The uncles to whom she frequently alludes were the first Marquis of Buckingham, Lord Grenville, and the Right Honourable Thomas Grenville: the brothers, the Right Honourable Charles Williams Wynn and Sir Henry Williams Wynn (long English minister at Copenhagen). One of her sisters was married to the late Lord Delamere and the other to Colonel Shipley, M.P., son of the celebrated Dean of St. Asaph, and grandson of Johnson's friend, the Bishop. Lord Braybrooke and Lord Nugent were her near relatives. She died in 1857, in her 77th or 78th year; when her papers came into the possession of her niece, the Honourable Mrs. Rowley, under whose sanction these selections from them are published." The papers from which the selections are made consist, Mr. Hayward tells us, of ten manuscript volumes. In these Miss Wynn had, for a period of half-a-century or more, written out, partly by way of improving exercise for herself, and partly in order to preserve matters of interest to her which might otherwise be forgotten, all sorts of odds and ends—sometimes her own impressions of people of note she had met; sometimes conversations or strange stories she had heard; and sometimes little tit-bits of legend or of antiquarian information she had picked up in manuscripts or books. The present selection may indeed be described as waifs and strays from the floating talk of the more indolent side-currents of good society, as distinct from the busy political mid-channel, during the first forty years or so of the present century, the collection being by an intelligent and amiable lady, who sometimes mingle observations and reflections of her own. Were we to distribute the contents more exactly, we should say that they consist, in a smaller proportion, of what Miss Wynn herself saw and thought, and, in a considerably larger proportion, of miscellaneous things which she heard.

The following will be a sufficient sample of Miss Wynn's own observations and reflections as recorded in the volume:—

First Impressions of Edward Irving.—June 29th, 1823.—I am just returned from hearing, for the first time, the celebrated Scotch preacher Irving; and, highly as my expectations were raised, they are more than satisfied. At first, I own I was very much disappointed: his first extempore prayer I did not at all like; his reading of the 19th chapter of John (for he never gave to any of the Apostles the title of Saint) would have been very fine if its effect had not been frequently spoilt by extraordinary Scotch accents. He spoke of the *high-sup*, of being *crucified, scorched*, &c., &c. For twenty minutes he went on talking of the enemies of our faith as if we had been living in the ages of persecution and of martyrdom, of *himself* as if he were our only teacher and guide, and of the *good fight* as though it were real instead of being metaphorical. Indeed, his action might almost have led one to suspect that he considered it a pugilistic contest. I thought all this part vulgarly enthusiastic, self-sufficient, dogmatical. Disappointment is not a word strong enough to describe my feelings, which nearly amounted to disgust. Then he told us that the intention of the following discourse would be to show from the page of history what man had been through all ages, in all countries, without the light of revealed religion. My brother whispered me, "We have been twenty-three minutes at it, and now the sermon is to begin." I felt exactly with him; and yet after this expression I can fairly and truly say that the hour which followed appeared to me very short, though my attention was on the full stretch during the whole time. Irving began with comparing the infancy of nations to the infancy of individuals; told us that was generally supposed to be the season of their greatest innocence: took as examples the early ages of Persia, Greece, and Rome. He reproached the false arguments of those who, in speaking of heathens, adduce such

men as Solon, Socrates, &c., as general examples: as well might we, said he, take the heaven-inspired Milton as the test of the republicans of his day; the noble-minded Falkland as a specimen of the cavalier soldiers; Fénelon as one of the Court of Louis XIV.; D'Alembert as one of the wicked pernicious *cotry* (as he called it) whose aim was the subversion of all order civil and religious; or Carnot as the model of that hellish crew of republicans who destroyed all religion and deluged their country with blood. Then came a splendid burst of eloquence on the vices of the ancients. He appealed to their vases, especially to those intended for the sacred purpose of containing the ashes of the dead; to the sculpture, still adorning the doors of their temples, as records of such vice as is not known in the most depraved of modern times. He asserted that, if it were possible that social virtue, that self-government, could be attained without the aid of Christianity, Greece, which had discovered perfection in almost every branch of art, and had gone so far in science, would not have remained without these attainments. From them he proceeded to the Eastern nations, of whose vices he gave a still more disgusting picture, and especially those of the *mild Hindoo*, as false sentiment and philosophy have termed them: their language does not even possess words to express many of the virtues most revered among us—chastity, temperance, and honesty. Having stigmatised most of the heathen nations of ancient and modern times with the vices uniformly found to degrade all savages, he proceeded to speak of those who have been considered the brightest examples; and first of the Stoics. In the difficult task of self-government, they seem to have made much progress; but, in steeling the heart against some temptations of passion, &c., they also steeled it against every kindly affection, made its every feeling centre in self. If, he said, stoicism may be said to have enjoyed what he termed the *manhood* of the soul, it had none of the *womanhood*, none of the feelings that adorn, comfort, or endear human nature. He proceeded to draw a beautiful parallel between the state of the Stoic and that of Adam before it had pleased the Almighty to bestow on him a helpmate. He asserted that, in argument, in reasoning, the modern philosophers were very superior to the ancient, and added that many very commonplace writers were, in this respect, very far superior to the most celebrated ancients, even to Cicero himself. . . . After having written so much about this *oration* (sermon I cannot call it), it is quite unnecessary to say that I admired it extremely, at least in parts. I am conscious that there were great faults, even in the latter part, in which were also transcendent beauties. Want of simplicity is the greatest; even all Irving's energy could not give earnestness to such invariably figurative language. With this was occasionally mixed vulgarity bordering on coarseness in the images, excess of action, and occasional repetitions. Still there is extraordinary power, power which makes me feel I never knew what eloquence was till I had heard Irving, and at the same time leaves me with the most eager desire to hear him again on Sunday, in spite of all the impediments of crowd, heat, distance, and hour.

By far the largest portion of the volume is taken up with transcriptions of stories which Miss Wynn had heard related in conversation. Most of these are of the romantic or wonderful order: "The Wynyard Ghost Story," "Mr. Burke's Ghost Story," "The Tyrone Ghost Story," "Dream of the Duchess de Berry," "The Ricketts Ghost Story," "Eastern Magic," "Clairvoyance," "The Innocent Convict," "A Convent Tragedy," &c., &c. Here, in fact, we see Miss Wynn as little better than a credulous collector (credulous, though she does now and then sometimes insinuate her doubts) of all sorts of drawing-room myths; and, on reading some of her more extraordinary stories, we are reminded again and again of the capital parlour-game called "Russian Scandal." Do our readers know what this game is? It may be played in various ways; but the best, perhaps, is the following:—Suppose ten persons in a room, whom we shall call No. 1, No. 2, No. 3, and so on. No. 1 goes, by himself or herself, into another room, and writes out on a piece of paper a brief story, either recollected or invented for the purpose—the more wonderful or grotesque, and the more compact of rapid incidents, the better. When it is ready No. 2 goes into the same room, and

hears this story read from the paper by No. 1, so as to be put in thorough possession of it. No. 1 then returns to the first room, retaining the paper, and No. 3 goes out to the other room, where No. 2 repeats to him or her the story as exactly as possible. In a similar manner No. 4 hears the story from No. 3, No. 5 from No. 4, and so on—each being bound to transmit the story as exactly as possible to the next in order—till it has reached No. 10, or the last in the list. No. 10 then writes down the story as it has come to him; and the fun consists in then reading out the original draft of the story by No. 1 and the ultimate version of it as set down by No. 10, and comparing the two. Whatever the story may have been, it will invariably be found to have been so topsy-turvy in passing through the ten mouths and ten memories that only a few features of the original survive in the ultimate version, the rest being blotted or superseded by wholly unexpected variations and additions. The fun may be protracted by trying to ascertain at what link of the chain any important fact was dropped out, or any monstrous addition inserted.

No one, it is said, who has once played at "Russian Scandal" will have much faith afterwards in what is called contemporary history. Be this as it may, one is certainly reminded of the process of "Russian Scandal" in most of Miss Wynn's stories, and particularly in her ghost-stories; and some of them would be capital materials to start with in fresh exercises of the game. We see her writing down the stories with all faithfulness exactly as she had heard them, but we see her forgetting this or that, or confusing this with that, even in the version she had just heard, while we are aware that that version again must have been a distortion of previous versions—originating from what first set of facts, if from any, it is utterly impossible to conceive. Hence, while the stories are mostly amusing, and while some are ghastly and might serve as hints for novels, we feel while reading them that we are in a party of open-mouthed ladies and gentlemen taking all things as they come. Some of them may be true, or may be in part true; but we have no means of knowing, in almost any one case, whether it is so or not. Here is one horrible story of revenge that is very good, but surely very suspicious-looking:—

January, 1828.—Mrs. Kemble told me that at the period of the first appearance of "De Montfort" [Miss Joanna Baillie's tragedy to illustrate the passion of Hate], when everybody was decrying the possibility of the existence of hatred so diabolical, and was calling it quite beyond the bounds of nature, the subject was one day discussed at dinner at Lord Rosslyn's [the ex-Chancellor Lord Loughborough]. He replied that in real life he had known an instance of hatred still more inveterate, and related the following story:—At a large school in the country a rebellion took place among the boys; the master, very anxious to know the name of the ringleader, at length, either by threats or bribes, or both, induced one of the boys to disclose the name of a boy named Davison. He was, of course, severely punished and expelled, carrying away with him sentiments of deadly hate instead of the affection he had formerly felt for his schoolfellow. Many years intervened, during which they never had the least intercourse. The young man who had peached went to the East Indies. He returned, and landed on the coast of Devonshire. Stopping to dine at a small inn, he inquired of the waiter what gentlemen lived in the neighbourhood, and hearing that the squire of the parish was a Mr. Davison, the name struck him; he thought he recollects that his former schoolfellow used to talk of his home in Devonshire; and, while his dinner was getting ready, he determined to go to the squire's house. A maid-servant opened the door, and he sent in his name, saying that, if Mr. Davison had been educated at such a school, he would recollect it. He was introduced, and most cordially received by his schoolfellow, whom he found laid up with a fit of the gout, and was pressed to dine, with many apologies for bad fare, &c., &c., Mr. Davison having unfortunately given permission to all his servants to go to a neighbouring place, and having kept only the woman

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who was his nurse. Mr. Davison appeared so rejoiced in talking over old stories with his friend, and pressed him so strongly to be charitable enough to pass another day with him, that at last he consented. Next morning the unfortunate guest was found with his throat cut from ear to ear. Of course, the maid-servant was taken up on suspicion; indeed, as it seemed impossible from its nature that the wound should have been self-inflicted, and as she was the only creature in the house excepting her master, who was unable to move, there did not seem a doubt. The trial came on: Mr. Davison appeared as prosecutor: Lord Rosslyn was his counsel. In spite of the poor girl's protestations of innocence, the case seemed nearly decided, when Mr. Davison sent a note to his counsel, desiring him to ask the girl whether she had heard any noise in the night. Lord Rosslyn objected; but his client insisted. This seems to have been one of those strange perversions of intellect by which guilt is ordained to betray itself when all the artifice which had accompanied it is lulled to sleep. What could have been the object of this inquiry does not appear; its effect was fatal. The girl replied that she recollects hearing a noise along the passage, which had awakened her; but that, having been much fatigued during the day, she was too sleepy to get up to inquire the cause. More questions were asked, the noises and various other circumstances described; suspicions arose against Mr. Davison, and the business ended in his avowing himself the murderer. He said that, from the moment in which he first beheld the face of his old schoolfellow, he had determined upon revenging his ancient quarrel by the death of the offender. He had crawled on hands and knees from his own room to that of his unfortunate guest, and, unable to support himself without the use of his hands, had found great difficulty in opening the door; but, helping himself by his teeth, had at last achieved it, reached the bed, and perpetrated the horrid deed; he had then crawled back, and had contrived to free himself from all blood-stains before he got into his bed. It was the extraordinary noise made by his crawling which had disturbed the maid-servant, and at last led to his detection.

Will any one take the trouble to authenticate, disprove, or properly modify the above, by research among our criminal records? Or will any one authenticate (there must be persons yet alive who can) the following pieces of more recent and more pleasant, though still curious, gossip?—

Accession of Queen Victoria.—On Monday we were listening all day for the tolling of the bells, watching whether the guests were going to the Waterloo dinner at Apsley House. On Tuesday, at 2½ A.M., the scene closed, and in a very short time the Archbishop of Canterbury and Lord Conyngham, the Chamberlain, set out to announce the event to their young sovereign. They reached Kensington Palace at about five: they knocked, they rang, they thumped for a considerable time before they could rouse the porter at the gates; they were again kept waiting in the court-yard, then turned into one of the lower rooms, where they seemed forgotten by everybody. They rang the bell, desired that the attendant of the Princess Victoria might be sent to inform H.R.H. that they requested an audience on business of importance; after another delay, and another ringing to inquire the cause, the attendant was summoned, who stated that the *Princess* was in such a sweet sleep she could not venture to disturb her. Then they said, "We are come to the *Queen* on business of state, and even her sleep must give way to that." It did; and, to prove that *she* did not keep them waiting, in a few minutes she came into the room in a loose white night-gown and shawl, her night-cap thrown off, and her hair falling upon her shoulders, her feet in slippers, tears in her eyes, but perfectly collected and dignified. The first act of the reign was of course the summoning the council, and most of the summonses were not received till after the early hour fixed for its meeting. The Queen was, upon the opening of the doors, found sitting at the head of the table. She received first the homage of the Duke of Cumberland, who, I suppose, was not King of Hanover when he knelt to her: the Duke of Sussex rose to perform the same ceremony, but the Queen, with admirable grace, stood up, and, preventing him from kneeling, kissed him on the forehead. The crowd was so great, the arrangements were so ill made, that my brothers told me the scene of swearing allegiance to their young sovereign was more like that of the bidding at an auction than anything else.

Henry the Ninth of England.—Bodrhyddan:
August, 1844.—From Angharad Lloyd I have heard a story which is worth recording. Her sister, Ellen Lloyd, was (through the interest of Lady Crewe, I believe) governess to the younger daughters of the Duke of Clarence. He, as was his custom, lived with her on terms of familiar intimacy and friendship from the time of her first presentation to the day of his death. He had expressed a strong preference for his second name of Henry, which he liked much better than that of William. The day after the death of George IV., Miss Helen Lloyd met the King at the house of Lady Sophia Sydney; she asked him familiarly whether he was to be proclaimed as King William or as King Henry. "Helen Lloyd," he replied, "that question has been discussed in the Privy Council, and it has been decided in favour of King William." He added, that the decision had been mainly influenced by the idea of an old prophecy of which he had never heard before, nor had he any evidence that it had ever been made. The drift of the prophecy was, that as Henry VIII. "had pulled down monks and cells, Henry IX. would pull down bishops and bells." Helen exclaimed, "I have seen that in an old book at home." The King was astonished and pleased; he desired her to send for the book as soon as possible. Diligent search was made for it, but unhappily it was not discovered till after the King's death. It was found by me. A. L.

Thus far Angharad; she sent me the book to look at.

A Briefe View of the State of the Church of England as it stood in Queen Elizabeth's and King James his Reigne, to the Yeare 1608. Being a Character and History of the Bishops of those Times, and may serve as an additional Supply to Dr. Goodwin's Catalogue of Bishops. Written for the use of Prince Henry upon occasion of that Proverb—

"Henry VIII. pulled down Monks and their Cells,
Henry IX. should pull down Bishops and their Bells."
By Sir John Harrington of Kilston near Bath, Knight.

London, printed for J. Keston, St. Paul's Church-yard, 1653.

In the life of Dr. Underhill, in this book, I find, "I should go from Rochester to St. David's in Wales, save I must bait a little out of my way at four new bishoprics erected by King Henry VIII., of famous memory, and therefore I hope not ordained to be dissolved of a Henry IX., of future and fortunate expectation." Angharad said that King William wished to be King Henry IX., because, as the Cardinal of York had assumed that title on his medals, he wished to establish the lawful right to bear it, but this she did not write in the paper she sent to me.

These "Diaries of a Lady of Quality," it will be seen, are a pleasant book of the kind that one likes to read, or to dip into here and there, by way of after-dinner amusement when one is lounging on the sofa, and is inclined for a little literature that won't tax the brain.

GIUSEPPE GIUSTI.

The Tuscan Poet Giuseppe Giusti and his Times.
By Susan Horner. (Macmillan & Co.)

A REMARKABLE, and unquestionably a most favourable characteristic of the movement which has within the last few years effected the political regeneration of Italy is that it has been the common result of interests and principles various in their nature, dissimilar often in their superficial tendencies, yet all working together by one strong impulse of national need. It was the result of various principles, and of various minds. It was partly a popular movement, partly an educated movement, partly a monarchical movement, partly a Papal or *Guelphic* movement: sentimental and poetical, as with Manzoni; philosophical and theological, as with Rosmini and Gioberti; historical and antiquarian, as with Troya and Ranieri; common-sense and ironical, as with Giusti. The basis has been broad, and therefore the Italian Revolution has been free from those excesses of one-sided fanaticism by which the new birth of freedom has been stained. When law, religion, poetry, and history have been eliminated from the motive principles at work, and naked untried theory has had to bear the whole weight of the experiment.

The verses of the Tuscan poet Giusti, a memoir of whose life and times we have now before us, expressed the common-sense, satirical view of existing institutions, which is one of the most dangerous weapons of sedition. Giusti was a man of good birth and education himself; but he adopted the language of the people, and he wrote especially as one of them. He attempted no flights of philosophy or sentiment: his appeal was to that love of daring jest and extravagant irony which had characterized the Florentines from the days of Pulci downwards; nay, of which notable specimens abound in the earliest relics we possess of the Tuscan Muse. But he was himself a conspicuous example of the moderation and self-restraint which mark the Italian Revolution as a whole. Writing as he did in the phraseology of the humbler classes, and appealing to popular conceptions of political facts and theories, it might have been anticipated that his attack on things as they were, his scornful satire directed against kings, and priests, and police-agents, would have lost half its zest for himself and others if it stopped short at particulars, instead of assailing the groundwork itself of all established systems. But it was not so. Nothing is more remarkable in his poems than the reticence which goes hand in hand with his apparent recklessness; or, rather, than the impartiality with which he blamed the faults of all parties alike. The truth being that, in the spirit of a yet greater satirist, Dante, he was quick to detect hollowness and cant in the catch-words of every faction—and consequently was doomed to feel disappointment whenever faction succeeded.

Miss Horner's book contains a lucid and impartial sketch of the political events preceding and accompanying the struggle of 1848 in Tuscany—that struggle which, however disappointing to the friends of freedom at the time, proved itself most useful in giving exercise to the 'prentice hand of the nation, and paving the way for the more solid results of ten years later. We are here presented also with an abundant and most interesting selection from Giusti's letters written at the time. The commentaries of so competent an observer on the events which his own verses had had no small share in bringing about are not a little valuable and instructive.

The government of Tuscany during the first twenty years of Leopold II.'s reign was far from being a harsh or tyrannical rule. The minister Fossumbroni, and after him Corsini, aimed at obtaining for the lively and intelligent people they had to govern as much contentment as was compatible with the entire negation of political power. Superficially, it was a government of good-humoured paternal indulgence. Political exiles from other parts of Italy were permitted—nay, encouraged—to make Florence their home, and were allowed even to write and speak with comparative freedom, till some too venturesome allusion, as that of the *Antologia* in 1833, made repressive measures prudent. Useful public works were undertaken, and the material welfare of the people was consulted. But keen-sighted patriots were not to be blinded by these appearances. Specious as was the air of liberalism and *laissez-faire* which enveloped the acts of government, they knew that it rested fundamentally on police espionage and foreign influence; that their ruler considered himself above all things an Austrian prince; and that the iron gauntlet of the House of Hapsburg was extended over them, ready at any time to crush thought, hope, and action should they deviate from the permitted track. For them there was no happiness in such a state of things; while there was great danger that the unthinking many might be lulled asleep and made to forget the claims and traditions of an Italian people. Giusti's verses, written on occasions of the day, and conveying in a style of burlesque doggrel or familiar narrative the most cutting strokes of satire, were admirably calculated to prevent the spirit of somnolence from settling down over his compatriots. The paternal govern-

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ment of course could not sanction the publication of such verses; but their clandestine propagation made their readers' delight in them only the keener. The "Dies Iræ," the "Incoronazione," the "Vestizione," the "Brindisi di Girella," with all their daring gibes at kings and emperors, priests and place-men, were caught up and learnt with avidity by men of education, who could appreciate the wit and subtlety of the political allusions, as well as by artisans, who found the homely dialect of their streets elevated into a vehicle of poetic satire. Miss Horner cites one of Giusti's biographers as thus describing the excitement they produced:—

These verses met the comprehension [of], and were sought after, by the common people, and, although still in manuscript, were read along the smiling valley of the Arno, amidst the forests of the mountains of Pistoja, and on the plains of the Pisan coast. Friends passed them jealously from one to another; fathers pretended not to see them in the hands of their sons: they were read in the watches of the winter evenings, and under the shade of the chesnut-trees in the lovely days of spring. The author of these pages can remember, when little more than a boy, being dragged into tailors' and carpenters' workshops in a remote village to write down and comment on Giusti's poetry.

Things went smoothly in the Grand-Duchy till 1845, when the death of Corsini, and the appointment of a ministry indisposed to continue the quasi-liberal traditions of the Grand-Ducal régime as it had hitherto subsisted, occurred at the same time with other circumstances indicating a period of distrust and agitation about to set in. In June 1846 Pius IX. succeeded Gregory XVI. in the Pontifical chair, and commenced that system of reform and benevolent compliance with the wishes of his subjects which gave rise to the brief but ardent enthusiasm for the name and rule of the "reforming Pope." Within three weeks of his accession, at the request of the people, he granted an edict for the organization of a National Guard. This was a signal for the iron gauntlet of Austria to make itself felt. In one vigorous grasp it seized the city of Ferrara, just in the full flush of a patriotic holiday-rejoicing: the Pope must be protected, it was urged, from the popular freedom he was so unwisely disposed to grant. Then followed the successive phases of revolution in Tuscany. Three parties existed among the advocates of reform: the two sections of the moderates, led respectively by Baron Ricasoli (who has since held office as Prime Minister of Victor Emanuel) and by the Marquis Gino Capponi; and the more advanced liberals, led by the gifted but somewhat visionary poet Professor Montanelli, and by Guerrazzi, a turbulent advocate and writer of historical romances of the "sensation" type. Gino Capponi, the representative of a house noted in the traditions of Italian freedom, was the friend of Giusti's heart, and the statesman with whose views his own most entirely harmonized. He was for gradual reform—reform won step by step and made secure by the education of the popular mind to meet its new privileges and duties. This high-minded and accomplished nobleman suffered under the greatest of all physical deprivations. He was stone blind; yet for two months he held office as chief minister, and laboured unremittingly in the Grand-Duke's councils till the rapid movements of Guerrazzi and Montanelli hurried the course of revolution beyond his control.

One of Giusti's most pungent satires, the "Congresso dei Birri" (Congress of Police-officers), was composed on occasion of the institution of the National Guard—a measure which the Grand-Duke reluctantly yielded at the pressure of the liberal party. Giusti exulted in this step, and likewise in the establishment of a representative assembly for Tuscany, to which he was himself returned as a deputy. But, when the Grand-Duke fled, and Guerrazzi became Triumvir, and finally Dictator of the Provisional Government, Giusti looked with apprehension and dismay at the scene before him. "He

helped us to pull down," said Guerrazzi of him, "and then got frightened at the ruins." But the fact was that he distrusted all along the levelling tendencies of revolution. He honoured the impulses of the people, and could never speak enough in praise of their good sense and self-restraint; but he disliked the passions and theories of political exiles. Writing on this subject to one of his friends in 1847, he says:—

I look upon exiles torn from their country like trees rooted up from the soil whence they derive their nourishment. They leave a great part of their roots behind them, and, though felled to the ground, they always retain a semblance of life—a life which does not draw its vigour from the bowels of the earth, but is scantily fed through the leaves by the air which circulates round them. Without further metaphor, I maintain that, whilst the heart of the exile continues at home, he is imbibing ideas received in his distant asylum, without, however, adapting himself to his new country. Hence the feverish anxiety to return, the thirst for liberty, made more burning by hatred and the desire for revenge; and hence theories which are neither wholly nor partially fitted for our country. Added to this, these exiles, especially those who are at the head of the movement, neither inquire nor receive any information of what is taking place here, except from their own partisans; and these partisans, either because they do not comprehend the changes the country is undergoing before their eyes, or because they are unwilling to admit to themselves or to their chiefs that the world is slipping from their fingers, or perhaps also from party vanity, maintain and foster in the minds of their distant friends the ideas they carried with them when they were forced to leave their country. Yet all this time they have been standing still and the world advancing. . . . The calendar is with us at 1848, whilst with them it always returns to 1831."

When the reaction had set in, and all was in preparation for the recall of the Grand-Duke, Giusti's hope for the future of his country did not die out. He wrote thus to one of his friends, in that prophetic strain to which the courage of brave men sometimes rises:—

Our affairs have gone down head foremost, and are in a much lower condition than in July 1848. The nation is not dead, nor is the idea departed this life which first roused her and induced her to attempt her redemption. This idea, driven to seek refuge within the soul, is preserved there immutable,—a living thought, purified and refined by misfortune, it will burst forth again when stronger, more universally acknowledged and more irresistible. You know I never hoped blindly, but you know also I never despaired, not even in the years of apparent slumber, between 1831 and 1847. Nations, like individuals, when passing from one period of life to another, are sometimes seized by a kind of wonder and stupefaction which makes them appear weaker than ever at the very moment when they are on the eve of a resurrection to a new life and renovated health. . . . Next time, if we take advantage of past blunders, we shall rest contented with effecting what is possible, and we shall bear in mind that the world is looking on, and that *best is a foot to good*.

But, bravely as he wrote, Giusti was unable long to survive the trials to which his patriotism was subjected. The sight of the Austrian troops taking possession of his native land in the name of the Grand-Duke helped to break down the spirits and the strength which cruel bodily sufferings had long undermined, and he died March 31, 1850, in the house of his generous and devoted friend Gino Capponi, in the forty-first year of his age.

The letters contained in this volume do not entirely relate to politics. Some of them place in an attractive light Giusti's tender feelings of friendship and lively sympathy with the common pleasures and interests of his fellow-men. His letter on study is read in these days in the schools of Italy for the edification of young people. With a brief but characteristic extract from it we will conclude.

"As you grow up to manhood," he says to his young friend, "you will know that life is not all as pleasant as you think it now. . . . You will feel the need of advice, of consolation, of aid, and perhaps you will not be able to obtain them from your fellow-men. If you are not early

accustomed to be sufficient for yourself, and to seek a refuge in your books, good and ingenuous as you are, you will live to be unhappy. I tell you this because I have experienced it myself; and, young as I still am, and independent, I should often despise if I had not this solace, that I can shut myself up in my room and forget present annoyances whilst meditating on books and on recollections of men of the past. I do not mean by this to offer myself as an example; but, as I know the affection and confidence you have in me, I think that, by telling you my experience, you may the more easily be persuaded to follow my advice."

THEATRICAL AND BOHEMIAN LIFE.

Glimpses of Real Life as seen in the Theatrical World and in Bohemia: being the Confessions of Peter Paterson, a Strolling Comedian. (Edinburgh: Nimmo.)

HAD Mr. Paterson belonged to a regular profession, or to any other profession than he did, not being regular, he might have spared himself the trouble of writing this book, for nobody would have read it. The struggles of professional men proper excite a certain amount of sympathy; but they will not bear much writing about. A military or naval man who has been ill-used as to promotion is very apt to become a bore. There is no romance in a rebuff from the Horse Guards; and the cold-shoulder given from the Admiralty inspires warmth principally in the recipient. A barrister without briefs may be an element in comedy, but the process of not getting them is far from poetical; and an attorney without business is considered simply as a gain to society. A doctor must be quite as eccentric as Mr. Bob Sawyer before his difficulties can excite interest, and even then the laugh is rather against him. Nobody yet extracted even amusement from a clergyman without a cure. Artists and *littérateurs* sometimes get sympathy when they fail to "get on"; but their memoirs are all contained in the "moral": they lack movement and adventure; and a book in which it is attempted to picture their progress breaks down from sheer weight. But the dullest work ever written about actors and acting—and awfully dull ones have been written, it must be confessed—seems to have an element of its own which raises it above the literary level to which it may belong. "The Life of Edmund Kean," by Bryan Waller Procter, is a wonderfully interesting book. We fancied, on first reading it, that the hero and the author were the special causes of the fact. But we now know that the Life of Jones, by Smith, would be equally absorbing, so that Jones happened to be a player knocking about the world, and Smith a man tolerably justified in the possession of a pen and well acquainted with his subject. Nobody ever accused Mr. George Raymond of being a lively writer; but he managed to make a charming book about Elliston; and a worse writer than Mr. Raymond would have done as much with a worse man than Elliston.

Never mind more instances—the one before us is sufficient. Mr. Paterson does not pretend to high literary powers. (He does not tell us this, by the way, but we take it for granted.) His subject, moreover, is a hazardous one—himself. But his candour and clear judgment get him over the double difficulty, so that it seems no difficulty at all. He shoots his common sense at the reader with as much confidence as if he were pelting pearls, and hits at himself quite as pleasantly as if he were hitting at somebody else. His discretion and composure apart, his theme is his charm. And his theme has a great advantage over most theatrical biography. The life of an actor seems inseparable from early vicissitudes. Mr. Charles Kean may be an instance to the contrary, as far as pecuniary troubles are concerned; but, after all, he is—Mr. Charles Kean. Take prosperous and potential men like Mr. Buckstone and Mr. Webster: who ever heard in any other line of life of such perils of financial flood and field as those gentlemen have successfully encountered—the forlorn-hopes

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they have led with only pence in their pockets—the citadels they have stormed with shillings only for prize-money? There can be no indecorum in alluding to these exploits, since their heroes tell us all about them every time they bivouac at the Free-masons' or the London Tavern, when they fight their battles over again as if those battles were the pleasantest events of their lives. But, in the memoirs of such men, there is always a period of prosperity which is necessarily dull. The strolling, struggling part is all charming; but, when it comes to "About this period, the subject of this memoir accepted an engagement at Drury Lane Theatre for fifty performances, at a hundred pounds a night, and was received with unvarying enthusiasm to the end, when family affairs called him away to his estate in York," the interest of the reader begins to flag, and the remainder of the book becomes so respectable as to be probably skipped. Now Mr. Paterson's production is open to no objection of this kind. He never becomes respectable—in a conventional sense—until he leaves the stage, and then he very kindly closes his revelations. Thus his adventures are not hampered by any extraneous prosperity: they are all struggles; and so thoroughly theatrical are they in some places that the author's difficulties now and then descend to such details as a dinner.

Not that Mr. Paterson went upon the stage through necessity. As a prudent German gentleman once remarked of his son under similar circumstances, he was not *obliged* to become a great man. He threw up a very respectable pecuniary position under the impression that he was Hamlet. The first public test told him that he was not; and he never made the experiment again. But there is a fascination in the footlights—a bewilderment about the boards—that makes success a secondary consideration. If Mr. Pnateros was not the rose, he would live near her, or—to shamefully pervert the quotation—if he was not Larose, he would be Vin Ordinaire, rather than have nothing to do with the vintage. So he "went in" for "general utility," and took what he could get—which was little enough for the most romantic purposes. He played in theatres when theatres would have him, and when theatres failed he played in barns. He even condescended to a caravan; and one of the most brilliant periods of his career was when he was reduced to be funny (a lady in one of Douglas Jerrold's comedies says that a gentleman may be witty, but can never stoop to humour), and played a clown in a circus. He took kindly to the life; and, albeit picking up theatrical habits is apt to make the hands dirty, he contrived to keep his clean, and the more creditably to himself as he never fails to speak charitably of his less scrupulous contemporaries. His pictures of the players and managers with whom he came in contact are pointed and pleasant, but never ill-natured; and, when, in the ruthless process of photography, little excrescences are brought to light, he always gives them a kindly colouring. His accounts of Alexander and Murray, celebrated managers of the Glasgow and Edinburgh theatres, may possibly be "valuable contributions to theatrical annals"—they are certainly full of rich humour, at any rate, as far as the former is concerned—and humour which has the merit of being appreciable even by those who have *not* been acquainted with the individual. Here are a couple of anecdotes, which are only a drop in the ocean of the amusing matter of which the book might be plundered:—

"Alick" and his own Orange-Peel.—Mr. Alexander had at one time a dispute with a neighbour of his about the contents of an ash-pit situated near the theatre. "Alick" asserted his claim to the whole deposit, every ounce of which he said came from his establishment,—adding that "he knew d—d well the colour of his own sawdust and his own orange-peel."

The Advantages of being in the Orchestra.—One or two seasons before his retirement, one of Mr. Alexander's musicians asked him for an increase

of salary: "Raise your salary," said the astonished manager; "oh no, sir, I cannot afford to do that. All the people are leaving this beautiful theatre and going to that bandbox above Walker's stables, (the Prince's). And, besides, sir, I think your position in my establishment is not to be sneezed at; you have a seat in the pit every night, and you pay nothing, either on ordinary occasions or when stars are performing."

Mr. Paterson comes before the curtain in his later chapters, and tells us about Bohemia—not the limited Bohemia of scampish players and *littérateurs*, but the more comprehensive Bohemia of which lords and members of Parliament, and the ladies belonging to them, help to comprise the kingdom. Bohemia, as Mr. Paterson intimates, includes all classes of society, and a glimpse at the upper life may be given in his own words:—

Calling a hansom, we drive to the fashionable quartier of the Bohemian St. James's. My Lady Calton Hill holds a reception. She has a mansion in her own right—Baldrummy House, off Piccadilly—and to-night she is at home, as usual, her great idea, under instructions from her liege lord, being to keep up the influence in the political world, and in the city, of her own and her husband's family. It is a useless struggle, for my lord, except for his coronet, would be in the Queen's Bench; as it is, he is in Bohemia; but, *n'importe*, let us view the scene. How splendid it all is! Somehow the houses of the Bohemian nobles are grander and more luxurious than those of quieter people. Here we have brilliant lights reflected by gigantic mirrors, soft and yielding carpets, gilded tables, and a perfumed atmosphere, with that *sine quâ non* of society—noiseless attendants. Then there is a gay cavalcade of exquisitely-toiled ladies, and gentlemen to match. In the St. James's region of Bohemia there is a strong desire to indulge in the sensuous. The gentlemen cultivate their palate and coddle their stomachs; they delight in wine that has a *bouquet*, dishes that have a *goût*, and in an atmosphere that has been "Rimmeled," if I may coin a word. So, too, the ladies, lending themselves to the same feeling, are, if anything, a shade over-dressed; rather gaudy in their colours, but with faultless gloves and exquisite *chaussure*. The latter, indeed, is with them a study: lace stockings embroidered in colour, and of the finest texture, are necessities of life to my lady of Bohemia; and my lady's slippers must accord, perfect in shape, and of the finest silk or satin; they have but to show their tiny shapes to have at their little feet all the men of the age. Did not the handsome Madame Talabar keep a shoemaker to invent for her the most *recherché* slippers and boots? and did not the old Marquis of Calipash allow her two thousand a-year just for the pleasure of looking upon her tiny feet in their silken and lace encasements?—but that is nothing in Bohemia. It is in that region where novelists find heroines who delight in a voluptuous *déshabillé*; who, when they are "in luck," have baths of crystal and toilet-glasses from Munich; who wear ravishing bronze boots, and invent new hats; who ride in the park on prancing steeds, or else drive pigmy ponies to the admiration of even the respectable world of London. Such accessories combine to form a scene of splendour and gaiety as enchanting as it is evanescent.

In descriptions such as these Mr. Paterson writes with care and point, and rises occasionally into *style*. But these qualities may be considered his frailties, which he will probably shake off now that he has left the stage and resumed a prosaic private position. It is to be hoped that he will not write his reminiscences of his present life, as they would be doubtless unreadable; but, of his pre-respectable career, we have to thank him for a very pleasant picture. S. L. B.

HANS CHRISTIAN ANDERSEN IN SPAIN.

In Spain. By Hans Christian Andersen. Translated by Mrs. Bushby. (Bentley.)

TILL the outbreak of the French Revolutionary wars most of our nobility and gentry visited the Peninsula in the course of "the grand tour," and for fully a century past we have been rich in books of Spanish travel of more than ordinary merit. So far back as 1775, Henry Swinburne, a man of

considerable accomplishments, travelled in the Peninsula, and gave us the results of his observations and experience in two volumes of a work which may be profitably read even in the present day. Mr. Swinburne was followed by the Rev. J. Townsend, of Clare Hall, Cambridge, who published a three-volume tour, the fruit of a three years' visit between 1786 and 1788—a production in which the agriculture, manufactures, commerce, population, and social condition of Spain were treated of in a very competent manner. Towards the close of the last century Southey journeyed through Spain and Portugal; and his volume is to this day very interesting, though less so than the more elaborate works of Swinburne and Townsend. From 1801 to 1808 at least a dozen English travellers of minor note produced works, some tolerable and some indifferent, on Spain; and from 1808 to the peace of 1814 we were inundated with translations of French and German productions, beginning with Fischer and ending with Bourgoing. Between the years 1829 and 1832 Captain S. E. Cook, R.N., visited Spain, and he published in 1833 one of the most elaborate books of travel ever written on that country. Almost contemporaneously with Captain Cook, the late H. D. Inglis produced his extremely graphic "Spanish Sketches." The Americans after this period divided the labour with us English; and Washington Irving, Prescott, and Slidell were among the most conspicuous of those Transatlantic writers who described the scenery and manners of the Peninsula. "A Year in Spain," by a young American, is a work of considerable merit, and still possesses, though written more than a quarter of a century ago, an air of freshness and verisimilitude. Of "Madrid in 1835" and the "Gipsies and Bible in Spain" we will not speak at any length; suffice it to say that these productions are full of speaking pictures of real, actual Spanish life.

It was more than ten years after the appearance of "Madrid in 1835" that the most exhaustive work on Spain first saw the light. This was the Handbook of the late Richard Ford, a man who lived many years in the country, and brought to the execution of his task learning, accomplishments, and talents of no mean order. Almost everything that could be said on the history, antiquities, customs, language, social life, and literature of Spain Ford has said better and more graphically than any of his predecessors. It is true that, in 1845, when Ford's book appeared, there were no railroads in Spain; but railroads were even then—nineteen years ago—in course of preparation, and, while we write, they are still in progress. As yet they are but in their infancy; and, though they have brought a considerable influx of strangers into Spain in the spring and summer months, yet these iron ways have little changed or modified the Spanish character, or Spanish customs or institutions. Railroads undoubtedly are a priceless benefit to every country, civilized or uncivilized, as a means of rapid transport and intercommunication; but, with all this advantage, it seems to be questionable whether strangers who visit Spain by rail have as good opportunities of coming into contact with all classes of the people, and of seeing social and domestic life, as those earlier travellers who journeyed on mules and rode from one end of Spain to the other like Swinburne, Townsend, Slidell, and Ford.

Be this as it may however, Mr. Hans Christian Andersen arrived, for the first time, in Spain in 1862; and, finding the rail established in conjunction with the diligence, he seems to have travelled by these two modes of communication, and not to have availed himself of mules or muleteers. Mr. Andersen, instead of believing that the poetry of travel has vanished, or its enchantment been lost by the institution of railways, thinks, on the contrary, that the enchantment has but begun.

After crossing Germany, traversing Switzerland and part of France, the Danish poet and novelist at length reached Perpignan,

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and entered Spain by La Junquera, accompanied by a Danish friend—one Jonas Collin. At Gerona the two travellers quitted the pinched-up, dust-receiving diligence for the railway-carriage. This seemed witchcraft, says the Dane, “to many an old Señora, who made the sign of the cross before placing their feet on the steps of the carriages, and crossed themselves again before they took their seats.” There was a crowd at the station, and among them a drunken man with a handsome new umbrella. He wished to go by the train, but was not allowed by the gendarmes, because of his drunkenness. He became furious at this, and broke his umbrella by dashing it against the stones. In the railway-carriage were priests smoking paper cigars; and at ten at night the party reached Barcelona.

On the bull-fights at Barcelona Mr. Andersen dilates at some length; but he tells us nothing which has not been related more circumstantially nearly a century ago by British travellers, and which has not been much more graphically detailed by Slidell and Ford in English, and by Charles Didier and Théophile Gautier in sparkling French. We regret, however, to hear from Mr. Andersen that the spectators at these bull-fights, whether of high or low degree, conduct themselves more indecorously than they were wont to do in the olden time. The people roar and scream fearfully, he says. “The gentlemen” (we may say, in the barbarous Latin of Lord Coke, *quare de hoc*, for it may be doubted that they *are* gentlemen) “threw flour over each other and pelted each other with pieces of sausages: here flew oranges, there a glove or an old hat—all amidst uproar, in which the ladies took a part.” While in Barcelona the Danish traveller witnessed that which is so common in southern latitudes—an inundation. The fences were thrown down; the trees and plants were uprooted; wooden booths, goods, barrels, carts, and waggons were swept away. In the shops people were up to their waists in water, and the stronger among them stretched cords from the shops to the trees on the higher parts of the “Rambla” that the females might hold on by them while they were passing through the raging torrent.

After remaining a fortnight in Barcelona, our Dane proceeded thence to Valencia by steamer, where he safely arrived at the “Fonda del Cid.” In the middle of September our Scandinavian found the heat almost unbearable; and he would have found it nearly as oppressive a month later. For breakfast at Valencia he had grapes as large as plums, and delicious in taste; “the melons, too, melted in his mouth like snow, and the wine was strong and exhilarating.” At dinner there were many excellent dishes; but the simple Dane could not swallow the brown snail-soup, nor eat a plate of smaller snails, nor swallow the cuttle-fish steeped in oil. It was at Valencia that Mr. Andersen was struck with awe at the stupendous size of the crinolines. “In this dress,” says he, naively, “the female sex all look equally stout—young girls as well as old women; it looks like an open umbrella fastened round the waist, something with which neither nature, nor nature’s Creator, has anything to do.” A few lines further on he exclaims, “Yes; in a thousand years women will not wear crinoline; its very name will never be mentioned. It will only be noticed in some very ancient works, and those who read them, and see the pictures of the ladies of our days equipped in crinoline, will cry, ‘Merciful heavens! what a ridiculous dress.’”

By rail Mr. Andersen proceeded from Valencia to Almansa and Alicante, and thence by diligence over Elche to Murcia. At Murcia he and his friend Collin tarried at the “Antigua Casa de hospedaje de la Cruz,” and here he got “in abundance roasted peacocks and quails, splendid fruit, and good wine;” and for all this—for living and lodging—“he and his friend Collin only paid sixteen reals, or nine Danish marks—about

three shillings and threepence-halfpenny English.” At the sound of the Murcian castanets Hans Christian Andersen becomes poetical, and he writes a song on the castanets, the first stave of which Mrs. Bushby thus renders:—

Pomegranate-trees, and citron-trees, and trees of such high name,
Of castanets, 'tis often said, they were the parent wood;
And these, in music, seem to praise the trees from which they came;
Amidst their themes they sometimes choose the warmth that's in our blood.

From Murcia our traveller proceeded to Carthagena, and thence took the steamer to Malaga. Here he stayed at the “Fonda del Oriente,” a well-managed hotel, where Spanish, French, and German were spoken. “One of the waiters,” says the simple Dane, “a young man from Berlin, was particularly attentive to us. He considered us as countrymen.” This was in 1862. In May 1864 we fancy there are few Berliners, and still fewer Danes, who consider the others as their countrymen. In none of the Spanish towns was Hans Christian so happy, so entirely at home, as at Malaga. Here he witnessed one of the bloodiest bull-fights he saw in Spain, and which made a most painful and never-to-be-forgotten impression upon him. A score of horses and five bulls were killed while Hans Christian remained in the arena. Seven more were to fight; but the Dane had seen enough, and was so disgusted and overwhelmed that he made his way out. But the odious and shocking amusement continued till twelve bulls were killed and some dozen horses. The writer of this notice saw, about five-and-twenty years ago, twenty-three horses killed at one bull-fight at Madrid; and, in the days of Townsend, in 1786, it happened that sixty horses thus perished in one day. About a century ago high-bred horses were used in these bull-fights, and few of them were killed; but, for the last eighty years, wretched animals, without strength or spirit, are used, and the consequence is that numbers of these are gored to death. In 1786 the value of these horses was £3 each, and of each bull £8. Now the value of each horse is about £5 or £6, and of each bull from £15 to £20. Bulls of the very best breed are, however, occasionally used, and the price of one of these is from 3000 to 4000 reals, or from £30 to £40. The race of bulls which are most esteemed at Madrid are those of Gaviria—small, active, and compact, of a deep red colour streaked with black. The stated expenses of bull-fights were enormous eighty years ago, and amounted to £336. 7s. per day. Now they are less. The two matadors in chief received in 1786 £15 each.

Of the wonders of Granada Hans Christian tells us little new. He was there during Queen Isabella’s visit in 1862, when six days were devoted to gaiety and festivity. From Granada, on 21st October, 1862, he proceeded to Gibraltar, and on the 2nd November made a visit to Africa, where he stayed a few days with our consul, Mr. Drummond Hay. From Africa he gained Cadiz, and thence journeyed to Seville and Cordova, and over Santa Cruz de Mudela to Madrid by rail. In the capital he stayed at the “Fonda del Oriente,” the best of the many bad inns. This “Fonda” is well situated, being near the Puerta del Sol, a little square renowned for the numerous principal streets that run into it and the multitude of people of every hue and kind who assemble here all day long. Hans Christian found no Danish minister at Madrid, and this abridged his stay in that flat, gloomy, and generally overrated capital. There is a striking peculiarity in the Peninsula. Most well-informed people are aware that Spain was long without the advantage of a fixed metropolis such as Rome, Paris, or London, which cities have been capitals from their foundation; whereas, in the Peninsula, Leon, Burgos, Toledo, Seville, Valladolid have each in their turn been capitals and the seats of government. Compared with

these ancient cities, Madrid is quite a modern place. It possesses no cathedral, no bishop or archbishop, and ranks only as a town, not as a city. But, being the residence of the Court, it is the centre of the fashions, the intrigue, and the ambitious of the kingdom, though, unlike Paris, it exercises no influence over the realm at large. There is, however, one very great advantage, as Mr. Andersen remarks, which Madrid possesses; and that is its picture-gallery, which he truly calls “a pearl—a treasure worthy to be sought, and deserving a journey to Madrid to see it.” Two hours a day may, for the space of three months, as we personally know, be well spent in a gallery which gives to Madrid a superiority over every capital in the world—a superiority that will be admitted by any one who reads the “Catalogo de los Cuadros del Real Museo, por Don Pedro de Madrazo.” With our Danish author’s summary of the works contained within the four walls of the museum we must conclude our notice of this little book.

From the exhibition we proceeded to the museum. The wealth of master-works one finds here is astonishing—nay, overwhelming. Here are Raphael, Titian, Coreggio, Paul Veronese, Rubens; but before them all are Murillo and Velasquez. One should remain in this place more than a year and a day rightly to take in and appreciate all this magnificence. Here I first learned to know Velasquez, who was a contemporary of Murillo. What art and genius has he not exhibited in bringing out the milk-white plain-looking Infantas, in the ridiculous costume of their time? They seem to be living and speaking, and take their place amidst the ranks of beauty, owing to the perfection with which they are painted, and the curious accessories surrounding them, such as male and female dwarfs, and ferocious-looking dogs of characteristic ugliness. The figures seem so entirely as if they were walking out of their frames, that one cannot doubt the story that a couple of those pictures, placed upon easels in Velasquez’s studio, made people in the adjoining rooms fancy that the real persons were there. Such a magic effect is particularly remarkable in one painting; it is a composition—the celebrated relater of fables, *Aesop*: after having seen the picture Velasquez has given of him, we could never think of *Aesop* under any other appearance. Philip IV., king of Spain, who was a friend and admirer of Velasquez, bestowed on him the rank of chamberlain, and adorned his breast with the most distinguished orders of the country. There are no less than ten pictures of Raphael’s here, and among them one of his most celebrated, “The Bearing of the Cross;” next to it comes “The Holy Family,” that picture to which Philip IV. gave the name of “The Pearl;” but this appellation does not suit it, for it is the least admirable of all Raphael’s works, or, indeed, of the masterpieces that are to be found here. Better than Raphael, better than Titian, better than all here, I like Murillo. His heavenly Madonna, surrounded by angels, is so perfect, so full of inspiration, that one might fancy he had beheld her in some celestial revelation. There is such superhuman purity and innocence in the eyes of the Virgin Mary, such grace and infantine simplicity in the angels floating around her, that one feels a sensation of happiness, as if it were permitted to us to behold a glimpse of holier worlds. Another, a smaller picture, also an admirable work, is the child Jesus, with a lamb and a shepherd’s crook; there is in this picture such an expression of confidence, united to such charming childish innocence, that one feels a strong desire to kiss its lips and its eyes. One more work of Murillo’s I must mention, it is so charmingly conceived and so beautifully executed; it represents a little domestic scene: a young mother sits and winds yarn, her husband holds the child who is raising a little bird high in the air, whilst a little dog shows its cleverness by sitting on his hind-legs and giving his paw.

The volume of Mr. Andersen, as we before observed, cannot be compared to any of the best or even second-rate works written during the last eighty years in English on Spain. Neither is it so sparkling, picturesque, and graphic as “Une Année en Espagne” by Charles Didier, or the “Tras los Montes” of Théophile Gautier. But it records the impressions and personal feelings of an amiable, well-meaning, and honest enthusiast, and is not without a certain value.

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The prose portion of the translation is, in the main, creditably executed; but now and again, with every effort to be gallant, we must say that our impression is that occasionally the verses limp and halt somewhat, and do not move freely.

K.

THE BRITISH POST-OFFICE.

Her Majesty's Mails: an Historical and Descriptive Account of the British Post-Office. Together with an Appendix. By William Lewins. (Sampson Low & Co.)

THIS is a well-timed book. All Englishmen have heard with sorrow of the retirement from his post of the reformer who, as Mr. Lewins truly says, has "more than any living man succeeded in drawing close the domestic ties of the nation, and extending in innumerable ways the best interests of social life." A long course of ignorant and perverse opposition has at last done its work on the energetic pioneer of improvement and civilization; and, thwarted and hindered to the last, Sir Rowland Hill, with wearied brain and broken health, is forced to resign the post he won so hardily and filled so well. Hard it is that, after such a career as his—after the creation of a system which has wrought such incalculable good to his country, and been followed by an admiring world—Sir Rowland Hill should not have been allowed to carry out his further measures of reform, and to complete the organism he had designed; but, however hard it is, so it is.

But to turn to the history of the Office. Though there is no allusion to a regular post in the pleasant Paston letters, where Margery writes for her "gown cloth of mustyrd-devyllers," and the new girdle that her married state has made necessary—"I may not be girt in no bar of no girdle that I have, but of one"—Mr. Lewins tells us that a regular riding post was established in England in Edward the Fourth's time, superseding the earlier *Nuncii*, who carried the letters backed "Haste, post, haste" in former days.* After him, Henry VIII. did somewhat for the improvement of the postal department, and appointed a "Master of the Postes," with entire control of it; but the pace at which letters were conveyed may be guessed from the Master's statement:—

When placards be sent for such cause [viz., to order the immediate forwarding of some state packet], the constables many tyme be fayne to take horses out of plowes and cartes wherein can be no extreme diligence.

In 1556 we are able to test the speed at which letters travelled by the dates on one of Archbishop Parker's to Cecil. The Archbishop despatches it from Croydon at four of the clock, afternoon, on the 22nd of July; it reaches Waltham Cross the next evening at nine, Ware at midnight, and is delivered at Croxton on the 24th of July, between seven and eight in the morning, having taken forty hours to go sixty-three miles. And there is no reason to suppose that any of the posts imitated the Scotch express boy whom Mr. Campbell met.

Near Inverary we regained a spot of comparative civilisation, and came up with the post-boy, whose horse was quietly grazing at some distance, whilst Red Jacket himself was immersed in play with other lads. "You rascal," I said to him, "are you the post-boy, and thus spending your time?" "Nae, nae, sir," he answered; "I'm no the post, I'm only an Express!"

It is to James I. and his successors that we owe the organization of a public letter-post both inland and foreign; and the Parliamentary appointee of 1644, Edmund Prideaux, a barrister of seven years' stand-

ing, improved the inland service so greatly that he not only made it pay its expenses, but earned a profit out of it, so that in 1650 the Post-Office revenue was farmed for £5000. In 1649 the Common Council of London had established an office of its own for inland letters; but the Parliament would not stand this kind of competition, put the City office down, "and from this date the carrying of letters has been the exclusive privilege of the Crown." Cromwell was a warm supporter of the national Post-Office, though for an odd reason, which one of the Protectorate ordinances tells us—the Office could be made the agent in "discovering and preventing many wicked designs which have been and are daily contrived against the peace and welfare of this Commonwealth, the intelligence whereof cannot well be communicated except by letters of escript." In 1656 a "postmaster-general" was appointed, and the Office and system were improved under Charles II. The Turnpike Act of 1663 gave the lieges better post-roads, but the custom of franking letters, also begun in this year, tended to diminish the increasing postal revenue. How far this privilege was abused may be guessed from the fact that in 1763 the worth of the franks passing through the post was estimated at £170,000, and that little trifles, of which the following list is a specimen, were franked by packet and mail:—

"*Imprimis.* Fifteen couple of hounds, going to the King of the Romans with a free pass.

"*Item.* Two maid servants, going as laundresses to my Lord Ambassador Methuen.

"*Item.* Doctor Crichton, carrying with him a cow and divers necessaries.

"*Item.* Two bales of stockings, for the use of the Ambassador to the Crown of Portugal.

"*Item.* A deal case, with flour flitches of bacon, for Mr. Pennington of Rotterdam."

The first working *penny post* we owe, not to the Government, but to one Robert Murray, an upholsterer, who in 1683 was disgusted that the official post did not deliver letters between one part of London and another; he therefore started an office to deliver parcels (including very small bandboxes) and letters under 1 lb. in weight or £10 in value for a penny in the City and suburbs, and twopence within a given ten-mile circuit, with six or eight deliveries a-day near the Exchange, and four in the outskirts. The scheme was a great success, but was soon crushed by the Duke of York, who however took Murray's assignee, Doweray, into the Post-Office service. Then started up Povey's "Half-penny Post;" but that was put down too; and in 1710 a statute of Queen Anne established "a General Post-Office in all Her Majesty's dominions." This Act continued in force till 1837, when Mr. Rowland Hill, in his celebrated pamphlet, "Post-Office Reform: its Importance and Practicability," laid the foundation of the better order of things which has brought such comfort and blessings to our homes. Before him our forefathers were indebted for the establishment of mail-coaches to Mr. Palmer, originally a brewer, and in 1784 manager of the Bath and Bristol theatres, who, though his opponents declared "it was an impossibility that the Bath mail could be brought to London in sixteen or eighteen hours," did, on the 8th of August, 1784, bring it up in fourteen hours. Another notable feature added to the Post-Office was the Money-Order establishment, founded by three of the officers of the department in 1792 as a private business, and transferred to the Office in 1838.

For the details of Sir Rowland Hill's plan, and the reform wrought by him in the Post-Office, we must refer the reader to Mr. Lewins's book. Ably seconded as the late secretary has been by men like Mr. Boucher, Mr. F. J. Scudamore—the real author of the Post-Office Savings Banks—Mr. T. Burrell Cook, the organizer of the London District system, and many others whom we might name, it is matter of notoriety that many of Sir Rowland Hill's plans have been interfered with, and many of his improvements partially frustrated. Something more than a rumour is abroad that an attempt has been made to

set aside his great principle of promotion by merit, and to substitute that by seniority: officers in the Minor establishment are refused permission to try even for places in the Major; and, as has been said, if a Lord Brougham had come into the lower office, he could not have passed into the higher, but must have seen young fops passed over his head, though he could have beaten them hollow in the pass examination. If the Hills and the Scudamores were peers and post-masters such things would not be allowed. The grievances of the letter-carriers, too, are well known; but here Sir Rowland's own theory and practice are at fault, we think. Surely the men who earn the State money are entitled to share the profits they make a little more liberally than they do.

The second part of Mr. Lewins's book contains an interesting "Descriptive Account of the Post-Office," and an Appendix of Rules and Statistical Information of much value. This will doubtless be the part most read, for it is full of anecdote, and has puzzles of addresses like the following—

Ash Bedies in such
for John Horsel, grinder
in the county of Lestysheer

For Mister Willy wot brinds de Baber
in Lang-Gaster ware te gal is

which you can guess at till you find the first is for Ashby-de-la-Zouch, and the second for the printer of a paper in the town where the gaol is. But we think Mr. Lewins has not mentioned the rebus addresses—like the cannon, the berry, and the square, or the ram and the gate—that postmen sometimes get; nor do we see the story of the prosaic mother relieving a Post-Officer from a most indignant scolding by her daughter for not having delivered a *very* particular letter, by observing, "Oh, I dare say it was one of your stupid love-things, and I've no doubt I burnt it. I always do throw 'em into the fire when they look like young men's writing. It's not of the least consequence, Mr. Inspector. Good morning."

In conclusion, we have only to say that Mr. Lewins's book is a most useful and complete one—one that should be put into the hand of every young Englishman and foreigner desiring to know how our institutions grow. The author's plan of giving an account "of the history and ordinary working of the revenue departments of the country," of doing for the great *Governmental* industries what Mr. Smiles has so ably done for the profession of civil engineering and several national industries, is an excellent one, and we wish it all success. We only hope that in all we may find the record of a Rowland Hill, whom we may (with Mr. Gladstone) call with truth, "not merely a meritorious public servant, but a benefactor to his race;" and hear of his reform that a London Merchandise Committee can speak of as one "which had opened the blessings of a free correspondence to the teacher of religion, the man of science and literature, the merchant and trader, and the whole British nation—especially the poorest and most defenceless portions of it—a measure which is the greatest boon conferred in modern times on all the social interests of the civilized world."

"JANITA'S CROSS" AND "LESLEY'S GUARDIANS."

Janita's Cross. By the Author of "St. Olave's." Three Volumes. (Hurst and Blackett.)

Lesley's Guardians. By Cecil Home. Three Volumes. (Macmillan & Co.)

WE will venture to predict for "Janita's Cross" a large share of the popularity obtained by its predecessor, "St. Olave's." There is nothing in the work to take it out of the ordinary category of ladies' novels; but it deserves recognition as an unusually fair and complete representative of its class.

* In corroboration of this statement of Mr. Lewins we may quote the following from "Extracts from Contemporary Documents and Letters relating to the last Ten Years of Edward the Fourth, A.D. 1473-1483," printed as portion of a volume entitled "Chronicles of the White Rose of York" (London, 1845). "The natural indolence and love of pleasure of the King led to the establishment of one of the most useful and beneficial institutions of civilized life. During the Scottish campaign, in order to enable the Duke of Gloucester to be in constant communication with his Royal brother, posts were first established in England. Horsemen were placed at the distance of twenty miles from each other, on the road from Scotland to London. They delivered Despatches from one to another, which by this means journeyed at the rate of 100 miles per day."

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It is intensely feminine in spirit and in all its excellences and defects. There is a purity of feeling which must command respect—such keenness of perception as provokes the envy while defying the emulation of masculine competitors; along with these the usual incurable smallness of mind, and proneness to petty, ill-natured sarcasm. The many disagreeable characters are doubly disagreeable from the authoress's evident intention to make them so. We cannot divest ourselves of the impression that she is throughout gratifying personal antipathies, and thereby playing a more undignified part than any of her Aubreys or Narrowbies. This is as much as to say that the satire is pungent and lifelike; it is, indeed, the cleverest portion of a book that is never dull, except where Miss Alwyne, the pattern authoress, is trotted out to expound the authoress's theories on female education and employment. Agreeing cordially with those for the most part, we regret all the more that they should owe so little to the manner of their setting forth. The excellent Miss Alwyne is an automaton, wound up to pour forth a given amount of monotonous recitative, and then stop with a click. It is clear that the authoress drew on her imagination for this personage, and that the draft was dishonoured. She is, to all appearance, totally devoid of the creative faculty; but her gifts of observation, narrative, and description scarcely allow the defect to be perceived. If the ideal Miss Alwyne is a shadow, the practical Miss Hepzibah Ruthven is a great fact, full of pith and marrow, something to be almost felt and handled.

There was a trifling defect in Miss Ruthven's mental anatomy. She was destitute of what is generally called the emotional nature, meaning by that term the part of us which loves and sympathizes. This little oversight on the part of Providence had not hitherto interfered materially with the good lady's personal convenience. She got through life very comfortably, without love or sympathy, or anything of that sort. Certainly one or two attacks had been made upon her affections a long time ago; at least they were ostensibly aimed at her affections; but Miss Hepzibah inferred, and very wisely too, that the shaft was intended to reach her funded property. And so the marksman met with a warm reception—a very warm reception; so warm that its fame spread far and wide, and ever since our worthy friend had been left in undisturbed possession of her charms, both personal and monetary. So, having never felt the want of love herself, she ignored its claims in others. She had a profound contempt for any affection, save that which manifested itself in cooking, and linch-mending, and housekeeping. She could understand how a woman who loved her husband or her brother very much should take delight in preparing good dinners for him, and setting his buttons on, and making him new sets of shirts periodically, and looking after his general comfort in a brisk practical way. That was plain enough. But how love could show itself in any other way; how the loved one's fireside-place, the very ground upon which he had trodden, should be sacred; how his absence could make a blank which none other could fill; how the mere consciousness of his presence should in itself be happiness complete—that Miss Hepzibah could not understand. And, not understanding it, she would not believe it. Then, as for Janita wanting companionship, as the Professor had once hinted in a vague, frightened sort of way, that was clearly all stuff and nonsense. What did people want companionship for, she should like to know, so long as they had plenty to do? Look at herself now, what companionship did she want? She never went out gossiping in an evening, never wanted to talk about her feelings, or "unbosom herself," as the phrase goes, or seek communion with some kindred spirit. And if she, a grown up and fully developed woman, could do without companionship, why, it was only reasonable to suppose that a child like Janita, who had no cares to vex her, no housekeeping to worry after, no servants to manage, no anything, in fact, to disturb the quiet of her life, ought to be quite content, and grateful that the lines had fallen to her in such pleasant places.

The story has not the slightest pretence to originality. An orphan is adopted by the sinewy virgin just described and her meek

bewildered brother (another good portrait); falls in love with a very conventional swain, who reciprocates; is forsaken by him through the machinations of his sister, an intolerably vapid and unreal personage; resigns herself to her destiny; but after a while consents to occupy the place of his deceased wife. There is a more stirring underplot concerning Miss Hepzibah's maid Bessie, who is, indeed, one of the best portraits in the book—sprightly, coquettish, but developing a tragic aspect of character in due season. Viewed merely as a story, however, "Janita's Cross" would deserve little attention. It will be read for its literary merit; its terseness, vivacity, and elegant ease; its clear presentations of scenes and persons; its characteristic intermixture of pretty sentiments with pretty rages—fervent appeals to the higher feelings of human nature, with somewhat shrill protests against the circles where the authoress has not been able to make herself at home.

If "Janita's Cross" is an example of the effect which tact and cleverness can produce with very inadequate materials, "Lesley's Guardians" is no less an instance of the inefficacy of the best materials in inexpert hands. The subject is very well chosen, involving a contrast between the hysterical impulsiveness of a Frenchman's passion, and the steady good sense of the English maiden who is its object. There are great opportunities here; and, if an intimate knowledge of French life had been all that was necessary to develop them, they would have lost nothing in the hands of "Cecil Home." But the writer, though apparently capable of deeper thought and sounder feeling than the authoress of "Janita's Cross," possesses nothing of the brilliant dexterity which carries the latter so triumphantly over the commonplace of her story and the essentially contracted nature of all her conceptions. The piece and the instrument may both be better, but the performer lacks execution. The resources of the situation are very imperfectly developed, and the most exciting incidents are detailed in a plodding, unimpassioned manner, which destroys half their effect. The book cannot be called a success; yet there is something about it which bespeaks a more powerful interest for the writer than it is always given to novels to arouse. We believe it to be the indistinct perception of an immature faculty behind, that may some day find its manifestation in works of a much higher character than "Lesley's Guardians." Even this attempt, however inferior to what it might have been, does not fall short of the average standard of merit prescribed by the circulating library. Its most distinctive feature is its almost unique position among English novels as an illustration of the way in which marriages are made in France—a theme so pregnant that the author need not fear returning to it.

VICTOR HUGO ON SHAKESPEARE.

William Shakespeare. Par Victor Hugo. (Paris, Bruxelles, &c.: Lacroix, Verboeckhoven & Cie.)

A FEW days ago a short paragraph went the round of the French papers announcing the publication of M. Victor Hugo's book on Shakespeare. The "poet of France" had expressed his views on the "poet of England," and the world was to be attentive accordingly. The paragraph, though written in that grandiloquent style which is not, perhaps, absolutely unknown in journalism, expressed a truth. M. Victor Hugo is the first of French poets; and, though, from reasons to which we shall have to return, we do not think that the book is all that it might be as a contribution to Shakespearian literature, yet a new work from the author of "Notre-Dame de Paris" and the "Misérables" is always an event. We may always be certain, in whatever he writes, to find powerful language, images of great beauty, and striking, if sometimes exaggerated and one-sided, thought.

The opening pages of his present volume are eminently characteristic, and, as they

strike the key-note of all that follows, we shall make no apology for a lengthened extract. After some five lines of dedication to England, and some twenty lines of preface, he begins thus:—

Some twelve years ago, on an island off the coast of France, a house of melancholy aspect at all seasons was growing gloomier still by reason of the advancing winter. The west wind blowing there in the fullest freedom gathered in thicker folds round that dwelling the mists which November places between our earthly life and the sun. Night comes apace in autumn; and the smallness of the windows contributed to shorten the days and aggravated the twilight sadness of the house. . . . Those who dwelt in this habitation were a group—let us rather say a family. They were exiles. The eldest was one of those men who at a given moment are superfluous in their native land. He was leaving an assembly; the others, who were young, were leaving a prison. To have written, that is a sufficient motive for bolts and bars. Where should thought lead if not to a dungeon?

The prison had set them free into exile.

The oldest, the father, had all his dear ones there with the exception of his eldest daughter, who had been unable to follow him. His son-in-law was with her. Often they leant round a table, or sat on a bench, silent, pensive, and musing together, though without communicating their thoughts, on the two who were absent. . . .

One morning, at the end of November, two of the inhabitants of this place, the father and the younger of the sons, were sitting in the parlour. They were silent, like shipwrecked men who are thinking. Out of doors, it rained; the wind blew; the house was, as it were, deafened by the external rumbling. Both mused—absorbed perhaps by this coincidence of a beginning of winter and a beginning of exile. Suddenly the son lifted up his voice and interrogated the father. "What do you think of this exile?" "That it will be long." "How do you contemplate filling it?" The father answered, "I shall look at the ocean." There was a short silence. The father resumed, "And you?" "I," said the son, "I shall translate Shakespeare."

In truth, there are ocean men.

Those waves, that ebb and flow, that terrible come and go, that sound of every breath, those darknesses and transparencies, that vegetation of the abyss, that wild democracy of the storm in full hurricane, those eagles in the foam, those marvellous risings of the heavenly bodies reflected in one knows not what mysterious tumult by millions of luminous crests—the confused heads of the innumerable—those great wandering lightnings that seem to watch, those enormous sobs, those looming monsters, those nights of darkness intersected by roarings, those furies, those tempests, those rocks, those wrecks, those fleets that hurtle together, those human thunders mingled with the thunders of God, that blood in the abyss; and then those graces, those softnesses, those festivals, those gay white sails, those fishing-boats, those songs in the tumult, those splendid ports, those smoke-wreaths of the earth, those towns on the horizon, that deep blue of the water and of the sky, that useful acridity, that bitterness which is the health of the universe, that brackish salt without which everything would rot, those rages and those appeasings, that all in one, the unexpected in the immutable, that great wonder of a monotony inexhaustibly varied, that plain level after that upheaving, that hell and paradise of the immensity in eternal motion, that infinite, that unfathomable—all this may be in a spirit, and then that spirit is called a genius, and you have Æschylus, you have Isaiah, you have Juvenal, you have Dante, you have Michael Angelo, you have Shakespeare; and it is the same thing whether you contemplate these souls or contemplate the ocean.

Thus did M. Victor Hugo and his son intend to dispose of the time of their sojourn in the Channel Islands. The latter has carried out his intentions, and nearly, though not quite, completed the task he had set himself to accomplish. The French possess a new translation of Shakespeare besides the one to which the son of another great literary Frenchman, M. Guizot, has been devoting his energies. M. Victor Hugo himself has also probably carried out his intention, though not exclusively. There seems little reason to doubt that he has spent some of his time at least in looking at the ocean; but, fortunately, he has not confined himself to so

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passive a manner of life. To contemplate the sea is a very interesting occupation no doubt. There is, however, a danger that the propensity, if indulged, might degenerate into excessive idleness. Probably this dawned upon M. Victor Hugo, as the autumn and winter wore away and his "spirits" ceased to "falter in the mist," and to "languish" too exclusively "for the purple seas." Perhaps it occurred to him that an existence, the highest ideal of which could only be reached by a limpet, was, after all, unworthy of a great man, and he set himself down to those literary labours for which he is so well fitted, and to those works of kindness and charity which shed an additional lustre upon his genius. And here we wish to speak with a seriousness which the too melodramatic tone of the dialogue between the Hugos *père et fils* has for a moment disturbed. For really there is a want of truth and simplicity in the passage, which mars the effect of four or five very beautiful and pathetic pages. Just at that point the author reaches the particular order of the sublime which is not a hundred miles from the ridiculous. But, of the literary works which have been the fruit of M. Victor Hugo's exile, we have every desire to speak with the greatest admiration and respect. Some of the pieces in the "Châtiments," and notably the description of the Retreat from Moscow and of the child who had been shot at the time of the *Coup d'Etat*, are very fine. The two volumes of the "Légende des Siècles," which appeared in 1859, and are, if the original design be carried out, to form the anteroom to a still larger edifice, contain passages of singular power. The "Misérables," though a good deal too long, is a work of unquestionable originality and genius. And now this book on Shakespeare comes as a worthy companion to its predecessors. Besides these, there are advertised as forthcoming, a new volume of poems, under the title of "Chansons des Rues et des Bois," and two dramas, "Torquemada" and "The Twins." In these days, when the poetry of contemporary France, though still pretty profuse in quantity, is decidedly second-rate in quality, it is a matter of satisfaction that there is such a poet as M. Victor Hugo still living and writing. If any of his books are due to his being in exile, we should almost feel inclined to forgive Louis Napoleon.

But to return to the special volume now before us. It was originally commenced, as we are led to infer from the preface, to serve as an introduction to the son's translation of Shakespeare. But of course no such limits could have contained so fertile and discursive a spirit as M. Victor Hugo. Vast as his subject would have been had he confined himself to studying the great dramatist's mind and analysing his characters, he has by no means restricted himself to such an office. Indeed this is scarcely the object he has had in view. He has regarded Shakespeare less as an individual than as one of the types of a class; and it is that class rather than our great national poet that he has glorified. "The Geniuses of Humanity, their Uses and Characteristics," such, if we except a few chapters, would have been perhaps the more fitting title to the book.

The comparatively little that is known concerning Shakespeare's life has been so amply set forth during the last few weeks that we shall not follow M. Victor Hugo through his sketch. Neither shall we linger over his few remarks on "Hamlet," "Macbeth," and "King Lear," selected as the crowning points of the edifice. We will rather do as he has done, and, neglecting individual considerations, examine for a moment his theories of the mission and dignity of men of genius.

The passage already quoted contains as good a definition of what he considers a man of genius as we could well find. He is one "who represents the total sum of the absolute realisable by man," who dwells in the ideal, and whose thoughts plunge into the infinite and unknown. All such spirits come into the world free and equal:—*free*, in that nothing that they do is amenable to criticism,

"for Genius is an entity like Nature, and must in the same way be accepted purely and simply;" *equal*, because in these exalted regions there is no first or last: "He who reaches the summit is thy equal, Homer." These men do good to their fellows under every disadvantage. They are generally assailed in every possible form while alive, and it is only after their death that they obtain a tardy recognition. Even then, however, they are not treated with due respect. History, instead of chronicling their actions, devotes its attention to insignificant conquerors, empty diplomatists, and useless legislators. The world, when they were alive, had not the sense to entrust them with the direction of its affairs; and, now that they are dead, though it bestows on them a certain meed of admiration, it raises statues to such men as Wellington and Sir Robert Peel. However, mankind is fortunately advancing in the right direction. The nineteenth century is an age of progress, and every one will very soon be in his right place. M. Victor Hugo, in short, is a hero-worshipper; but, less catholic than Mr. Carlyle, he confines his chief *cultus* to "the hero as *vates* or seer."

Now there is some truth, but much exaggeration, in this way of looking at things. A poet, however far he may have penetrated into the ideal, is not necessarily the best practical man for conducting a nation's affairs. He may, and probably does, see much further into the "ideal" and the "absolute" than his fellow-men, but it does not follow that he will be a better financier, war minister, or commissioner of police. M. Victor Hugo is a case in point. Though unquestionably a genius, and above all a man of sterling uprightness, he is inferior to many less able men as a politician. A statesman may be working as nobly as a poet, and quite as usefully. This exaltation of the men of thought at the expense of the men of action is very absurd. Sir Walter Scott took a far juster and humbler view of their respective dignities. Such a man as Charlemagne, for instance, may fairly take rank with any genius of them all. As regards the statues of London, or even the causes of their erection, we are quite willing to abandon them to M. Victor Hugo's clever satire. But we beg to inform him of two facts of which he does not seem to be aware—viz., that Wellington, in the course of his life, did more than "gain one battle in *collaboration* with chance"—granting that that is a fair way of putting it—and, further, that it is not a complete summing up of Sir Robert Peel's political career—granting again that it is a fair one—to say that, having consciously struggled against truth for many years, he suddenly found that Free Trade was gaining the upper hand, and therefore ratted. M. Victor Hugo does no good to his cause by exaggeration.

The following is a list of the geniuses whom he delights to honour. It enumerates, as we infer from the context, all the "writers and poets" whom he considers worthy of a niche in the topmost pinnacle of the temple of Fame. He himself fashions the statue of each in the shape of a short and telling chapter. *We* should feel inclined to make one or two additions to the number, and so would probably most people, according as their taste and fancy dictated. Homer, Job, Æschylus, Isaiah, Ezekiel, Lucretius, Juvenal, Tacitus, the Apostles John and Paul, Dante, Rabelais, Shakespeare—these form a goodly company truly; but most Englishmen would like to see Milton (whom M. Victor Hugo in his omnipotence specially excludes) marching with them *pari passu*, and few Germans would agree that Goethe represents nothing better than indifference, and is rather a poor sort of fellow altogether. The fact is that no man, however great his powers or unquestionable his own genius, can thus absolutely gauge the mental calibre of his fellows, and assign to each his rank and station.

We have said that we did not consider the book as valuable as it might have been as a contribution to Shakespearian criticism. By this we must not be understood to imply a

censure. M. Victor Hugo can scarcely be blamed for not having done what he had no intention of doing. But still we own to having put the book down with some feeling of disappointment. Remembering the opulence of thought and power of subtle analysis which another great poet had lavished and displayed in treating the same subject, we had hoped for something of the same kind. Coleridge's lectures, even in their fragmentary state, are masterpieces of criticism. Nor was the pen that had described the alternate victories of hell and heaven in Jean Valjean's mind unsuited to the task of explaining the inner workings of Shakespeare's characters. M. Victor Hugo, however, with that waywardness of genius for which he is so strong an advocate, has chosen to give us something quite different. Let us "take the food the gods provide" in no hypercritical and querulous spirit, but feel thankful for the eloquent pages, brilliant passages, and happy similes with which his book abounds.

F. M.

THE ARCHBISHOP OF YORK AS A JUDGE AND A DIVINE.

A Pastoral Letter to the Clergy and Laity of the Province of York. By William Lord Archbishop of York, Primate of England, and Metropolitan. (Murray.)

A CRY is being raised by the disappointed party of persecution, in consequence of the issue of the recent trials of Dr. Williams and Mr. Wilson, that the constitution of our highest Ecclesiastical Court of Appeal is unsound, and that only spiritual persons should be judges in spiritual matters. This demand proceeds on the assumption that in the recent cases the lay members of the Committee of Privy Council judged wrongly, and that the Archbishops who differed from them judged rightly. The question, it must be borne in mind, is as to the discharge of judicial functions. It can hardly be desired by the most zealous for orthodoxy that a Court of Bishops should be empowered to acquit or condemn according to their own belief of what is true doctrine. A trial for heterodoxy consists in a comparison of two sets of propositions—those in which the teaching of the accused is expressed, and those of the Church formularies. Apparent inconsistency between them is not enough; the judge has to determine whether what the accused has taught, fairly understood, contravenes in a positive manner what the Church has laid down. For such cases a knowledge of the history of theology is very important, but a judicial spirit is yet more important. Information may be supplied by the contending advocates; but the temper and the discrimination of a judge depend in a great degree on habits of judging.

In the Williams and Wilson cases the actual judgment delivered, in which the four law-lords and one Bishop concurred, has been condemned by a vast number of the clergy; and this condemnation must mean that the judges failed to interpret rightly either the language of the formularies or the language of the Essayists. We have had since what may be called opposition judgments of the dissenting members of the Court, the two Archbishops; and it is natural that we should look to these for evidence of the more enlightened and consummate judicial faculty which the Archbishops are presumed to have shown. The pastoral of the Archbishop of Canterbury we prefer to pass by in respectful silence. But that of his colleague invites criticism by its air of learning and logic. And, as it is likely to give great satisfaction to a multitude both of the clergy and of the laity, it is worth while to inquire how far this example would lead us to expect the best possible judgment in matters of doctrine from Archbishop Thomson.

Let us see how the Archbishop of York, speaking as a judge who condemned Dr. Williams and Mr. Wilson, has brought the language of the accused and that of the Church into the necessary degree of opposition. First as to the inculpated passages

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of the Essays. The Archbishop says (p. 9), "One of the appellants maintains that the title 'Word of God' cannot properly be applied to the whole Bible by Protestants, because it is not so applied in the Bible itself, and Protestants own no other authority than the Bible." Surely a very legitimate opinion. The Archbishop does not pretend, and is not so ignorant as to suppose, that the phrase "the Word of God" ever is used to denote the Scriptures in the Bible. That those who own no other authority than the Bible should in so important a point depart from its usage is an act which may well be charged with inconsistency. "The other appellant maintains . . . that the Bible is the production of devout human beings, which other devout human beings are entitled to criticize freely." This also is a proposition which it would seem to be almost impossible to deny. But the Archbishop, having given these fair statements of what Mr. Wilson and Dr. Williams have said, proceeds: "One appellant then maintains that the Bible is not the Word of God, and the other that it is the word of devout men. These two doctrines are opposed not merely to one or more statements of our Church, but to those statements which are the very foundation of its teaching." How cleverly has the judge contrived to give an appearance of heterodoxy to the views of the accused! The trick consists in giving a twist to the one proposition and coupling with it the other with which it had nothing to do. "The appellants maintain, between them, that the Bible is the word of men, and not the Word of God." What Mr. Wilson really said, according to the Archbishop himself, is a very different thing from saying that "the Bible is not the Word of God." Mr. Wilson has allowed that in a reasonable sense the whole Bible may be called the Word of God, though he questions the propriety of such language in the mouth of Protestants. But Dr. Williams has maintained that the Bible is "the word of men," that is, that it is "the production of devout human beings." Does the Archbishop himself deny this? Were the writers not human beings, or not devout? Where is the harm of saying that the Scriptures were the work of human beings? The Archbishop must mean to insinuate that Dr. Williams has maintained that the Spirit of God had nothing to do with the production of the Scriptures. Dr. Williams not only has not said this: he has distinctly affirmed the contrary.

There is no doubt, however, that both the accused have implied that there may be errors in the sacred volume. Their case was that the Church of England has nowhere made such a belief unlawful. The Archbishop on the other hand judicially determines, "The infallibility of Scripture is here plainly taught [in the Articles]: the appellant advisedly contends for the fallibility" (p. 13). How then does it appear that the Church plainly declares the Scriptures to be infallible? Listen to the judge. In the 6th Article the expression "Canonical Books" occurs. There have been loose views as to what "canonical" may mean. The Archbishop is a learned man, and traces this laxity to one "Semler in Germany." But, in a case involving penal consequences and a stigma of heterodoxy, the term must be expounded judicially. "Canonical" means "belonging to the canon." The canon is "the rule of faith." "Books could not guide and regulate and determine the faith, unless they were divine." Being divine, of course there can be no error in them. *Quod erat demonstrandum.* There is nothing like a free use of logic to help a judge to a conclusion. But suppose the Archbishop were asked, Are the 39 Articles "a rule of faith" to clergymen of the Church of England? are they therefore necessarily divine? are they therefore necessarily infallible?—what would he answer? But there is another Article upon which Archbishop Thomson exercises a more surprising feat of ingenuity, or, to speak with serious indignation, which he perverts still more outrageously. The 20th Article is "Of the Authority of the Church." It declares

that the Church has certain powers, but that it is not lawful for the Church "so to expound one place of Scripture, that it be repugnant to another." The mere lay mind, trained in the cautious procedures of our law-courts, would only see in this statement a limitation of the power of the Church in the framing of dogmatic determinations. But the Archbishop of York judicially interprets those words as affirming that "no text is to be interpreted against another." That is, no member of the Church is allowed to understand any text in such a sense that it shall be inconsistent with another. The Church of England, the Archbishop repeats, has "prohibited inconsistent or contrary interpretations of Scripture." By such methods as these there is no difficulty in concluding that the two clergymen who were tried before the Archbishop had incurred condemnation. But conceive what it would be for the reputation of this country to have great judgments drawn up on such principles! Conceive the condition of the clergy, exposed to deprivation for contradicting doctrines inferred in this style from the Articles.

When the Archbishop of York is regarded not as a judge, but as a theologian, this Pastoral Letter becomes, if possible, still more astonishing. One of the youngest tenants of the episcopal bench, a man of academical distinction and experience, having claims in literature as well as in theology, accustomed to mix with critics and scholars, has committed himself to propositions which an anonymous writer in the *Record* or a religious tribune of the people in Exeter Hall would almost shrink from stating so baldly. How can the Archbishop of York face the commentators over whom he presides, from the Bishop of St. David's downwards, after laying down that an Article of the Church is violated if a student of Scripture admits an inconsistency between any one text and another? Why, there is scarcely an intelligent clergyman living who does not admit that, at least in insignificant and secular matters, inconsistencies are to be found in the volume of Scripture. But the Archbishop of York is nobly superior to all qualifying reserves. He evidently holds the opinion that the absolute infallibility of Scripture is the only basis of Christian belief, and that it must be maintained in the teeth of all difficulties.

He has shown the same recklessness and indifference to objections in his treatment of the question of Eternal Punishment. He makes assertions which prove either that he does not know, or that he does not care, in an eminent degree. Let us put a few notes to one passage, from page 20:—

The doctrine of a terminable punishment for the wicked finds no countenance whatever from Holy Scripture. Those who have maintained it can do no more than suggest plausible explanations of texts which make against them; even they must admit that there is not one passage of Scripture that clearly authorizes the hope of universal salvation (1). On the other hand, the declarations that the punishment of the wicked is eternal are many, and those most clear and emphatic. Eternal death put into antithesis with eternal life (2); eternal chains (3); the wrath of God abiding on a man so that he shall never see life (4); the worm that never dieth (5); can all these be explained away?

(1) "Not one passage of Scripture"! Is this the Archbishop's knowledge of his Bible? There are half-a-dozen passages which no one would think of taking in any other sense if they stood alone. "That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth, and that every tongue should confess that Jesus Christ is Lord to the glory of God the Father." Is there nothing "universal" here? How again does this passage sound, "For God hath concluded them all in unbelief, that he might have mercy upon all. O the depth of the riches both of the wisdom and knowledge of God! . . . For of Him and through Him and to Him are all things; to whom be glory for ever." Or what do those very

definite statements mean according to which "as in Adam all die, even so in Christ shall all be made alive," and "as by one man's disobedience the many were made sinners, so by the obedience of one shall the many be made righteous"? These are only examples of a class of passages which the Archbishop of York utterly denies to exist. And the places he quotes on the other side he cannot have carefully considered. (2.) Eternal death is never mentioned in Scripture. *Eternal life* is spoken of as entered into by believers *before they die* and not only after death; and therefore to conclude that those who have it once can never lose it, implies a belief as to this life no less than as to the next. (3.) Eternal chains (*Jude vi.*) are chains which hold "*unto* the judgment of the great day." And in the next verse the fire which consumed Sodom and Gomorrah is called eternal. (4.) The wrath of God abides on a man who does not believe in the Son, whereas "he that believeth on the Son *hath* everlasting life." Christ is speaking of the present and not of the future (*St. John iii. 36*). All the passages of this kind prove *too much*, if understood in the Archbishop's sense. (5.) It is said of certain "carcasses" that "their worm shall not die, neither shall their fire be quenched" (*Isaiah lxvi. 24*). In allusions to the undying worm, we have to do with imagery which requires careful interpretation.

But we must stop. It is a real misfortune to the Church of England that an eminent man, recently raised to one of its highest posts, should make so unhappy an appearance as a judge and as a theologian; but the cause to which he has given his support can only suffer from such advocacy.

NOTICES.

La France sous le Régime Bonapartiste. Par le Prince Pierre Dolgoroukow. Première Livraison. (Londres: Stanislas Tchorzewski.)—"WHAT can the man do that cometh after the king?" inquires Solomon; and Prince Dolgoroukow is in the unenviable position of a man who comes after two kings. It is his misfortune that he has to go over much of the same ground that has already been appropriated by Victor Hugo and Mr. Kinglake. The former's "*Napoléon le Petit*," to say nothing of his "*Châtiments*," is one of the most eloquent and scathing specimens of invective in French or indeed in any language; and we all of us know that Mr. Kinglake has considerable powers of satire at command. It is no disrespect to Prince Dolgoroukow to say that he is not equal to his two great predecessors. But their spirit has certainly fallen upon him, and in his hatred and scorn for Louis Napoleon they may consider him a worthy disciple. Ordinarily calm and temperate in a remarkable degree, when he comes across that hated name, or across any of the instruments of the present government of France, he forthwith falls into an ungovernable fury, which we are far from considering quite unjustifiable. The book is to appear in successive parts. The first part, which is now before us, carries the story of Louis Napoleon's rule to the eve of the *coup-d'état* of 1851. It contains a fair and sensible account of the various parties which exist in France, and of the events which preceded and followed the revolution of 1848. It contains besides a not very flattering history of the Emperor's antecedents, and equally disrespectful notices of his principal advisers. Prince Dolgoroukow is, we believe, a Pole, and has only, as we gather from his book, visited France cursorily. Such being the case, the knowledge he displays of her state and recent history is highly creditable. We may add that his own political opinions are of a very sensible and moderate character.

Jeems the Doorkeeper. A Lay Sermon. By John Brown, M.D., author of "Rab and his Friends." (Edinburgh: Edmonston and Douglas. Pp. 23.)—THIS "Lay Sermon" will be read by tens of thousands, for the Rembrandtish power which the author of "Rab and his Friends" throws into everything he writes is as effective as ever. When Dr. Brown's father was minister of the United Presbyterian Church in Broughton Place, Edinburgh, "Jeems" was the doorkeeper; and the first dozen pages of the sermon before us are devoted to his portraiture. "On one occasion," says the Doctor in a note, "a descendant of Nabal put a crown-piece into the plate instead of a

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penny, and, starting back at its white and precious face, asked to have it back, and was refused—"In once, in for ever." "A weel, a weel," grunted he, "I'll get credit for it in heaven." "Na, na," said Jeems, "ye'll get credit only for the penny!" Still referring to Broughton Place Church, Dr. Brown says:—"At that time the crowds and the imperfect ventilation made fainting a common occurrence, especially among *thaes young hizzies*, as Jeems called the servant-girls. He generally came to me, 'the young Doctor,' on these occasions with a look of great relish. I had indoctrinated him in the philosophy of syncopes, especially as to the propriety of laying the *hizzies* quite flat on the floor of the lobby, with the head as low as the rest of the body; and, as many of these cases were owing to what Jeems called 'that bitter yerkin' of their boddices, he and I had much satisfaction in relieving them, and giving them a moral lesson, by cutting their stay-laces, which ran before the knife, and cracked 'like a bow-string,' as my coadjutor said. One day a young lady was our care. She was lying out, and slowly coming to. Jeems, with that huge, terrific visage, came round to me with his open *gully* in his hand, whispering, 'Wull oo ripp'er up noo?' This incident is the subject of a very quaint bas-relief on the title-page. Jeems, however, is only the exordium, and the text from which our author discourses so effectively, and yet so poetically, is in the following Scotch rhyme:—

"On Tintock tap there is a Mist,
And in the Mist there is a Kist,
And in the Kist there is a Cap;
Tak' up the Cap and sup the drap,
And set the Cap on Tintock tap."

How Doctor Brown preaches of the pursuit of truth and the possession of wisdom from such a text our readers must ascertain for themselves.

Notes of a Trip to Iceland in 1862. By Alexander Bryson, F.R.S.E., F.G.S. (Edinburgh: Grant and Son. Pp. 56.)—VERY sensibly and entertainingly written. The author went from Grangemouth to the Geysers and back—a rather favourite trip with the Scotch of late years; and all that is worth knowing as to sport, natural history, phenomena, &c., will be found reliably written in this book. His comparing the colours of sunset and sunrise to those on a ripe peach is very happy. The following information is worth having:—"In Iceland consumption is nearly unknown; the clear, fine bracing air is quite exhilarating; if cold, clothes can supply warmth; if a cough is made worse, a respirator can cure that quite as well as the temperature of Algiers, without the relaxing influence. This is the virtue which I claim for Iceland as a summer residence for the consumptive invalid." If the public could only be convinced of this, the King of Denmark might be reconciled to all his territorial losses on the Continent of Europe. Such an Iceland would be worth half a score of Duchies.

The Urgency of the Venetian Question. Translated by Count Charles Arrivabene, author of "Italy under Victor Emanuel;" with a Dedication to Lord Houghton. (Ridgway, pp. 32.)—THE original pamphlet, which Count Arrivabene here translates and dedicates to Lord Houghton, is published by "the Constitutional Venetian Committee" residing in Turin. It is thus introduced by the Count in his dedication:—"You are fully aware that there are two obstacles which prevent the accomplishment of our national redemption; viz., the Roman question, and the subjection of Venetia. The first, however, we consider to be an internal matter, to which time and patience will secure a safe and satisfactory solution; the second alone is *urgent*. To this last, therefore, we must direct all our efforts; and it is by helping us towards that end that England will render a real benefit to our cause. To enlighten our friends in England, and to furnish new elements of discussion to the statesmen of your country, I have undertaken the translation of a paper which, for its clearness, and for the facts it contains, may be considered one of the best published on the Venetian question since 1849." The pamphlet argues the question from several points of view, and it maintains that Italy will and must wrest Venetia from Austria, and that soon.

The Story of Carey, Marshman, and Ward, the Serampore Missionaries. By John Clark Marshman. Popular Edition. (Strahan & Co. Pp. 391.)—THE first Protestant mission in India was planted by Denmark; and it was not till a century after the Danish missionaries, under the auspices of Frederick the Fourth, had proceeded to Tranquebar, on the Coromandel Coast, that anything like a practical interest in the matter was excited in England. William Carey, the Northamptonshire cobbler and Baptist preacher, was the first to arouse attention to Indian missions; and

it is to him, to William Ward of Derby, and to Joshua Marshman that we owe the establishment of our great Indian missions. They were all, in a manner, self-educated men, and of humble parentage; and this popular edition of their lives and labours will interest every one who delights in missionary perseverance and enterprise.

Beauties of Tropical Scenery; Lyrical Sketches, and Love Songs. With Notes, Historical and Illustrative. By R. N. Dunbar, author of "The Nuptials of Barcelona." Second Edition, with Corrections and Additions. (Hardwicke.)—MR. DUNBAR writes in easy flowing measure, and describes accurately the glowing scenery amongst which he has dwelt. The minor poems, which we prefer to the more ambitious and longer poem with which the volume commences, have here and there touches that seem to have borrowed an inspiration from Moore; and, as an instance, we may mention that "On Mdlle. Stella Colas in the Character of Juliet," which is added to this second edition.

The Principles of Elocution, and Exercises in Reading, Recitation, Oratory, &c. By William Graham, LL.D., Teacher of Elocution, Edinburgh. New and entirely Revised Edition. (W. and R. Chambers. Pp. 432.)—THIS has been for many years one of the most popular, as it decidedly is one of the best, of our elocution books. The examples and extracts are not the stereotyped things we have been accustomed to for the last thirty years, and which, once in a book, editors and publishers have such a difficulty in getting out again, but are all of them judiciously and independently chosen; and several of them, if not altogether copyright, are not to be met with very readily elsewhere. There are seventy-two pages of closely-printed matter by Dr. Graham at the beginning of the book on "Articulation and Pronunciation," "Inflection, Modulation, and Gesture;" and, on perusal, we are satisfied that he not only thoroughly understands the subject of which he treats, but also possesses the rare gift of communicating it readily to others.

Of the Imitation of Christ. Four Books. By Thomas à Kempis. New Edition. (Rivingtons.)—BEAUTIFULLY printed at the Chiswick Press, with red lines round the page, and rubricated capitals. Of this most charming of devotional books, the authorship of which is a point yet to be definitely settled, Pope Ganganelli writes in a letter to a friend: "What has made the 'Imitatio Christi' so valuable and affecting is that the author, Gersen, Abbot of Vercell, in Italy, has transfused into it all that holy charity with which he himself was animated. Gersen is commonly confounded with Gerson, but neither the latter nor Thomas à Kempis wrote that matchless book; for there is proof in the fifth chapter of the fourth book that it was not a Frenchman who wrote the 'Imitatio.' It is there expressed that 'the priest, clothed in his sacerdotal habit, carries the Cross of Christ before him.' Now all the world knows that the chasubles, or copes worn at the Mass, in France differ from those of Italy in this, that they have the Cross upon their backs; and I own this gives me infinite pleasure, because I am delighted with the proof that such an excellent work was written by an Italian."

Christian Responsibility considered in its Application to the Events and Circumstances of Human Life. By Edward B. Ramsay, M.A., LL.D., F.R.S.E., Incumbent of St. John's, Edinburgh, and Dean of the Diocese. (London: Rivingtons; Edinburgh: Grant and Sons. Pp. 153.)—DEAN RAMSAY proved to the world some years ago how keenly alive he was to the witty, and especially to the humorous, and that he could tell a good story with zest. What he did then was a service to literature, inasmuch as it was a very successful attempt to "fix" a mode of thought and phraseology—to paint for us a picture of life and manners fast passing away. The present book shows the Dean in another and higher character—viz., that of a Christian priest sensible of the grave responsibilities of his office, and desirous to impress the law of "human responsibility" on his congregation and on the world. Though himself an Episcopalian, the Dean, has dedicated his book to a Presbyterian, the Rev. John Hunter, D.D., Senior Minister of the Tron Kirk, Edinburgh. In so doing he bears, he says, "a humble testimony to the blessed principles of Christ's Gospel, that members of Christian churches should rather unite on points of agreement than separate on points of difference."

Washington and Napoleon. A Fragment. By Francis Lieber. (Trübner & Co. Pp. 12.)—THE parallel between the two great men is often ingenious, and always to the point; but the pamphlet is unsatisfactory from its incompleteness.

A portion of it originally appeared in *Putnam's Magazine*; and, when the grand "Metropolitan Fair in behalf of the Sanitary Commission" was held in New York last month, the author had the fragment published as his contribution towards the patriotic object. Seeing that the author has a collection of letters addressed to himself by Napoleon's brother, Joseph, he might have amplified his paper a little, and thereby given it something like historic significance.

Garibaldi rebuked by One of his best Friends: being a Letter addressed to him by Captain Mayne Reid. (Bennett. Pp. 10.)—THE gist of the enthusiastic Captain's letter to the General will be best gathered from the opening paragraph:—"General, had you been struck dumb as you set foot upon the shores of England, not only your own fame, but the world's freedom, would have profited by your misfortune. Alas! your unwise words have not only tarnished a reputation hitherto unequalled upon earth, but have seriously interfered with the unachieved liberty of the people to whom they have been addressed, lessening—perhaps for a time thwarting—the chances of its achievement." The Captain then goes on to show that Garibaldi is, or, at all events, was all wrong in his notions of the "free institutions" of this country, and that "freedom of the press and of speech, and of association," is all a sham and a delusion. "O, Garibaldi!" he concludes, "why did you not stay on your island rock of Caprera? Or why, so badly piloted, did you trust yourself to tread these shores—the most treacherous shoals on the political ocean?"

The Family of God. Seven Sermons preached in St. Bartholomew's Church, Gray's Inn Road, in May and June 1863. By the Rev. Edward Garbett, M.A., Incumbent, being the closing Sermons of his Ministry in that Church. (Hamilton, Adams, & Co. Pp. 252.)—THESE sermons suggested themselves to the mind of Mr. Garbett when he was about to leave his congregation in Gray's Inn Road, and "the analogy between the earthly and the heavenly household" seems to have afforded him much consolation. They have been "published by request," and will be appreciated by those for whom Mr. Garbett laboured so conscientiously.

Sabbath Teachings; or, the Children's Hour. Being a Series of Short Services for Sundays at Home. By Bailey Gower. (Jackson, Walford, and Hodder. Pp. 181.)—"THE design of this work," says the preface, "is to instruct the young in the principles of the Christian religion by a course of short Sunday services. They embrace all the subjects necessary to be known," and the author has "avoided touching on any of the minor points on which Christians disagree."

The Money, Weights, and Measures of the chief Commercial Nations in the World, with the British Equivalents. By W. A. Browne, LL.D. (Standford. Pp. 55.)—DR. BROWNE's very useful tables have been prepared from official sources, and may, therefore, be regarded as perfectly trustworthy. For such varied information as we find in this little pamphlet the merchant or trader would have to consult many books, and even then would not be very sure of his figures.

Evening Thoughts. By a Physician. Third Edition. (Van Voorst.)—"THE Physician's" thoughts are rather discursive, and include such subjects as "Pan," "Phrenologists," "Fixed Ideas," "Hero-Worship," "Demonology," "Plato's Trinity," "Spiritual Science," "Selfishness of the Heart," "Bubbles," "The Ridiculous," "Head and Heart," "Pride," "Humility," "The Spiritual Tendencies of Modern Physical Science," &c. The Physician does not think that scientific speculations need interfere with one's orthodoxy, and he finds "a key to the riddle of his own existence in a direct revelation from God."

THE Dublin Review, in a literary article of considerable critical ability, called "The Laureate and His School," after recounting the merits and demerits of Neville Temple, Edward Trevor, Jean Ingelow, and R. S. Hawker, comes to the conclusion that Tennyson and his best writings will live. "True," says the writer, "he may not always remain a popular poet. People will weary of his peculiarities, as they wearied of the froth-and-fury style which was in vogue in 1830; still we have no doubt that the laureate of the Victorian Age will always be admired by those whose admiration is alone worth having. But who will care fifty years hence to read the imitators of Tennyson?" The writer on the article "Spiritualism," after rather a lengthened résumé of the question, thinks his readers have no call to trouble themselves with the phenomena. "We have nothing to do with them," says he; "except simply to avoid them; and this sort of

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contemptuous flight from evil, with humble love and confidence at the same time in the Almighty Author of all Good, is just what the foul spirit hates and fears the most." The conclusions of the author of the paper on "Slavery and the War in America" are against a restoration of the Union. He is "sure that the division of the North-American States into two separate powers is better for themselves, for America, and for the world at large." The other papers are "The Union Movement," "Father Mathew," "Renan's 'Vie de Jésus,'" and "The Santiago Catastrophe and its Critics."

We have received the current number of the *North American Review*, which opens with a highly laudatory article on Theodore Parker's "The Future Supply of Cotton" is a paper of considerable importance, and the writer thinks that America will yet regain, or all but regain, her superiority as cotton-supplier to Europe. And, in the approaching re-distribution of the land on the Mississippi, he thinks "the Bureau of Emancipation will be more needed to organize and civilize the poor whites than it will be for the poor blacks." "The Navy of the United States" is another interesting article, in which the writer thinks America has nothing to fear in the meantime, but that she should always be prepared for the worst; and for that worst he looks towards France and England. He believes the present changes in naval warfare, however, "will produce the effect of equalizing the naval powers of the world—at least in respect of defence." "Shakespearian Pronunciation" is a paper which will attract many readers just now—and the philology of the subject from an American scholar is sure to interest.—The *Continental Monthly*—another American journal—is chiefly remarkable for the severe manner in which the writer handles the character of the author of "The Declaration of Independence." It is the opening article, and entitled "Thomas Jefferson, as seen by the light of 1863."

The Ophthalmic Review; a Quarterly Journal of Ophthalmic Surgery and Science. (Hardwicke.)—ANOTHER surgico-scientific quarterly, full of promise, which we warmly welcome. Its editors, Messrs. Lawrence and Windsor, have evidently spared no pains to make this number prove their case, which they submit as follows:—"Ophthalmic surgery has (since Helmholtz's immortal discovery of the ophthalmoscope), through the labours of such schools as those of Berlin, Moorfields, Vienna, and Utrecht, acquired during the last few years, in addition to its characters as an art, those of a veritable science—'ophthalmology.' Notwithstanding these facts, however, there is no English journal which displays to the surgeon a complete account of what is going on at home and abroad in this important and interesting branch of surgery"—a want they endeavour to supply by this quarterly, which contains original articles, cases, summary of progress, and reviews dealing with the subject. The writers can use their pen as well as their knife. Mr. Windsor's paper on Iridectomy as a method of forming an artificial pupil gives a very satisfactory notion of the height already reached by the cultivators of this branch of surgery.

FROM Messrs. Longman, Green, & Co. we have one of the Rev. G. R. Gleig's excellent "School Series," entitled *An Elementary Treatise on Orthographic Projection and Isometrical Drawing*, by W. S. Binns, M.C.P., the diagrams of which are most appropriate; and *The First Book of Wordsworth's "Excursion," with Full Notes and a Treatise upon the Analysis of Sentences*, by the Rev. C. H. Bromby, M.A., Principal of the Normal College, Cheltenham. From Messrs. Macmillan we have a *Plea for Holy Scripture as the Treasure House of all Saving Truth*, by Thomas Griffith, A.M.; and from Messrs. Rivingtons *A Letter to every one who will know his Bible, and especially to those entering God's Ministry*, by a B.A., Oxon. Mr. Hardwicke sends *A Voice from Derby to Bedlam*, in which the medical views of Drs. C. L. Robertson and Henry Maudsley, the editors of the *Journal of Mental Science*, concerning the sanity of Townley are called in question; *Life and Health Assurance for the Working Classes*, an answer to the question how the Government may best acquit itself in the production of a comprehensive plan of Life Assurance for the Working People of Great Britain, by William Hardwicke, M.D., M.R.C.S., &c.; and *Garibaldi at the Opera of "Masaniello,"* a new patriotic and spirited song by R. N. Dunbar. From Messrs. Trübner & Co. we have a thin pamphlet, containing Metrical German Translations, by Charles Theodore Eben, of four American poems, one of

them being by James Russell Lowell, and the others, among which is "The Raven," by Edgar Allan Poe. *The Balance-Sheets of Insurance Companies; or, the real Advantages of Publicity examined by reference to the Accounts of Companies presented to Parliament in June 1863*, by Henry Ayres (Foss), is an excellent addition to our knowledge on this important subject. From Messrs. Grant and Son we have received *A Primary Charge delivered to the Diocesan Synod held in St. John's Church, Edinburgh, April 3, 1864*, by Thomas Baker, Coadjutor-Bishop of Edinburgh; and from Mr. Ridgway *Remarks on the Tendency and Results of permissive Legislation, especially as exemplified in the County of York*, by Lord Teignmouth. The pamphlet on *Slavery and President Lincoln's Emancipation Proclamation*, by the Hon. C. S. Morehead of Kentucky (Saunders, Otley, & Co.), gives a very horrible account of the manner in which the slaves are treated who fall into the hands of the northeners. *Lake Land, English and Scotch* (Hamilton, Adams, & Co.), is an interesting account of a holiday trip to the north. Of the *Family Herald Handy-Books* we have *Croquet and Archery*; also a very sensible pamphlet, "by a Lady," *On the Practice of Employing certain Substitutes for the genuine Ingredients in some Articles of Daily Food, considered as it affects the Health of the Community*. The paper was read before the Brighton Literary and Scientific Institution.

OUR pamphlets on the Danish question are—*Appeal to the People of Europe issued by the March Association at Copenhagen* (Bentley); *Schleswig-Holstein Succession, Official Documents*; and *Letter to the Right Hon. the Earl of Malnesbury, in reply to his Lordship's Speech in the House of Lords on the Schleswig-Holstein Question on February 9th, 1864*.

WE have also received an elegantly got-up "Pocket Guide to Whist," by Cavendish, author of "The Laws and Principles of Whist," from Messrs. De la Rue & Co.

PUBLICATIONS OF THE WEEK.

- BAEDEKER (K.) *Handbook for Travellers on the Rhine, from Holland to Switzerland. With Fifteen Maps and Thirteen Plans of Towns.* Second Edition, revised and augmented. Fcap. 8vo., pp. xxx—279. *Williams and Norgate.* 4s.
- BALLADS FROM ENGLISH HISTORY. Fcap. 8vo., sd., pp. 88. *National Society's Depository.* 9d.
- BEVAN (Rev. W. L., M.A.) *Student's Manual of Ancient Geography.* Edited by William Smith, LL.D. With Maps, Plans, and Illustrations. New Edition. Post 8vo., pp. x—702. *Murray.* 7s. 6d.
- BOARDMAN (Rev. W. E.) *Higher Christian Life.* Edited, with a Preface, including Notices of the Revivals, by the Author of "Memorials of Captain Hedley Vicars." Fourth Edition. Fcap. 8vo., pp. lv—282. *Nisbet.* 3s. 6d.
- BOETHIUS. King Alfred's Saxon Version of Boethius De Consolatione Philosophiae: with a Literal English Translation, Notes, and Glossary. By the Rev. Samuel Fox, M.A. Bohn's Antiquarian Library. Post 8vo., pp. xix—338. *Bell and Daldy.* 5s.
- BRADDON (M. E.) *Henry Dunbar: the Story of an Outcast.* By the Author of "Lady Audley's Secret," &c., &c. Three Volumes. Post 8vo., pp. 906. *J. Maxwell.* 3ls. 6d.
- BROWN (John, M.D., F.R.S.E.) *Hora Subseciva.* Fourth Edition. Fcap. 8vo., pp. xii—486. *Edmonston and Douglas.* 6s.
- BROWN (John, M.D.) *Jeems the Doorkeeper: Lay Sermon.* Fcap. 8vo., sd., pp. 23. *Edmonston and Douglas.* 6d.
- BUNGENER. *Three Days of a Father's Sorrow: a Book of Consolation.* From the French of "Felix Bungener." Cr. 8vo., pp. vii—110. *Smith and Elder.* 3s. 6d.
- CATLING (George). *Breath of Life; or, Mal-Respiration and its Effects upon the Enjoyments and Life of Man.* With Illustrations. New Edition. 8vo., sd., pp. 77. *Trübner.* 2s. 6d.
- CHILDREN'S (The) *History of the Society of Friends.* Chiefly compiled from Sewell's History. Second Edition. Roy. 16mo., pp. 188. *Dublin: Hodges and Smith.* *Bennett.* 3s. 6d.
- COOKE (George Wingrove). *Acts for Facilitating the Enclosure of Commons in England and Wales; with a Treatise on the Law of Rights of Commons in reference to those Acts; and on the Jurisdiction of the Inclosure Commissioners in Exchanges and Partition, under the Public and Private Surveys Drainage Acts; and under the Companies' Acts relating thereto: with Forms as settled by the Commissioners.* Fourth Edition. Roy. 12mo., pp. xxvii—592. *Stevens.* 10s.
- COLENO (Right Rev. John William, D.D.) *Letter to the Laity of the Diocese of Natal.* 8vo., sd., pp. 48. *Longman.* 1s.
- COLERIDGE (S.T.) *Poems.* (Bell and Daldy's Elzevir Series.) Fcap. 8vo., pp. xiii—299. *Bell and Daldy.* 4s. 6d.
- COTTON (George Edward Lynch, D.D.) *Expository Sermons on the Epistles for the Sundays of the Christian Year.* Preached to various English Congregations in India. Two Volumes. Cr. 8vo., pp. iv—720. *Macmillan.* 15s.
- CUSSELL. *Voices of Sacred Song for Quiet Hours from One Hundred Authors.* Edited and Arranged by William Frampton Cussell. Fcap. 8vo., pp. xvi—384. *Nisbet.* 4s. 6d.
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- HAZLITT (W. Carew Hazlitt). *Remains of the Early Popular Poetry of England: Collected and Edited, with Introduction and Notes, by W. Carew Hazlitt.* (Library of Old Authors.) Fcap. 8vo., pp. xix—288. *J. R. Smith.* 5s.; large paper, 7s. 6d.
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- IRELAND. *On the History, Position, and Treatment of the Public Records of Ireland.* By an Irish Archivist. Second Edition. Roy. 8vo., bds., pp. xxiv—201. *Dublin: Kelly.* *J. R. Smith.* 6s.
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- TEMPLETON (William). *Operative Mechanic's Workshop Companion, and the Scientific Gentleman's Practical Assistant: comprising a Great Variety of the most Useful Rules in Mechanical Science, with numerous Tables of Practical Data, and Calculated Results for Facilitating Mechanical and Commercial Transactions.* Eighth Edition, Revised and Enlarged, with the Addition of Mechanical Tables for the Use of Operative Smiths, &c., &c. To which have been now added several Useful and Practical Rules in Hydraulics and Hydrodynamics, a Variety of Experimental Results, and an Extensive Table of Powers and Roots. Roy. 16mo., pp. viii—328. *Lockwood.* 5s.
- TREVELyan (G. O.). *Competition Wallah.* Reprinted from *Macmillan's Magazine*, with Corrections and Additions. Cr. 8vo., pp. xii—432. *Macmillan.* 9s.
- TROLLOPE (T. Adolphus). *Giulio Malatesta. A Novel.* Second Edition. In One Volume. Post 8vo., pp. vi—506. *Chapman and Hall.* 2s.
- VALPY (Richard, D.D.). *Elements of Greek Grammar.* New Edition. 8vo., bds. *Longman.* 6s. 6d.
- WALDEGRAVE (Hon. and Right Rev. Samuel, D.D.) *Words of Eternal Life; or, Some of the First Principles of the Doctrine of Christ.* Set forth in Eighteen Sermons. Cr. 8vo., pp. xi—348. *Hunt.* 7s.
- WYNN (Frances Williams). *Diaries of a Lady of Quality.* From 1797 to 1844. Edited, with Notes, by A. Hayward, Esq., Q.C. Post 8vo., pp. xiii—330. *Longman.* 10s. 6d.

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WESTMACOTT (Richard, R.A., F.R.S.) *Handbook of Sculpture, Ancient and Modern. Adapted from the Essay contributed to the Encyclopædia Britannica.* Post 8vo., pp. viii—380. Black. 7s. 6d.

JUST READY.

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 CALVIN (John), the Man of Geneva, *Life of.* Fcap. 8vo. J. F. Shaw. 3s. 6d.
 CAMPBELL (Col. Walter). *My Indian Journal: Field Sports of India.* 8vo. *Edmonton.* 16s.
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 DISRAELI (Right Hon. Benj.) *Revolutionary Epick.* Fcap. 8vo. *Longman.* 5s.
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 WHITFIELD (Rev. F.) *Voices from the Valley.* Third Edition. Cr. 8vo. S. W. Partridge. 3s. 6d.
 WINSLOW (Mrs. Mary). *Heaven Opened: a Selection from her Correspondence.* Fcap. 8vo. J. F. Shaw. 5s.

MISCELLANEA.

ACCORDING to the British Museum Report for the year ending March 31, the year's income of the Museum was £134,975. 11s. 5d., and its expenditure £95,500. 14s. 9d. The total number of visitors to the reading-room during the year was 107,821—of visitors to the other parts of the Museum 440,801—in both cases a diminution from the numbers of previous years. There were added to the library 36,262 volumes, and 39,733 parts of volumes. The number of manuscripts acquired was 578.

In a letter of Mr. Cowper, as Chief Commissioner of Works, to the Lords of the Treasury, the following particulars are given respecting the new National Gallery to be erected on the site of Burlington House:—For the present it will not be necessary to take down the buildings occupied by the University of London, the Royal Society, the Linnean Society, &c., as there is ample room in the garden behind for a gallery 300 feet long and 218 feet wide. Whenever an increase of wall-space beyond what such a building will afford shall be necessary, the present buildings will have to come down; but, meanwhile, the entry to the gallery will be through the central hall of Burlington House. The total estimate for the new building, as at present proposed, is £152,000, of which sum £10,000 will be required during the year ending March 31, 1865.

The annual meeting of the University of London for the purpose of conferring degrees and awarding honours was held at Burlington House on Wednesday last, the Earl of Granville, as Chancellor of the University, presiding. In the course of his address his lordship stated that, whereas in 1857 the total number of candidates for all the examinations of the University had been 439, in 1863 they had been 1020. In 1857 the candidates for matriculation had been 266; in 1863 they had been 485; and, similarly, the candidates for the B.A. degree had increased from 75 to 153—those for the M.B. degree from 43 to 104. At the first examination for the degree of Bachelor of Science, held in this year, there had been 53 candidates.

THE Distribution of Prizes in the Medical Faculty of University College took place at the College on Monday last, Lord Wodehouse presiding. The most interesting portion of the Dean's Report of the proceedings of the Faculty during the year was that in which he referred to an extension of the means afforded to students for clinical study in the Hospital of the College. Since the foundation of the Medical School of the College, he stated, every opportunity had been taken of establishing practical courses of study, in which the learner himself might take an active part in the work. Thus a course of Practical Chemistry, involving work in the laboratory, had been established by the late Professor of Chemistry, Mr. Graham, now Master of the Mint,

and had been continued by Professor Williamson. So also a Physiological Laboratory had been opened for the practical study of Physiology, Structural Anatomy, and Physiological Chemistry, and a class for practical instruction in these subjects had been carried on by Dr. Harley since 1856. Above all, in the Hospital, attention had all along been paid to means for making the students practically familiar with the work of their profession. Instruction in operative surgery on the dead body was given by Mr. Marshall, by whom also instruction was given in the art of bandaging. Over and above the clinical instruction afforded by the Physicians of the Hospital, there had long been instruction in Clinical Surgery and Clinical Medicine by special Professors of these subjects. During the past year, however, Dr. Russell Reynolds, the Professor of Clinical Medicine, had instituted a new course of clinical teaching, which had produced good results. A certain number of the students had gone through this special course, the object of which was to bring each individual in direct contact with patients, so that he should, for himself, hear their complaints, examine them, make his own diagnosis, and suggest the treatment which he thought advisable. This was done by requiring from each student a written report in each case according to a particular form, and by making that report the subject of subsequent examination and comment. Altogether the plan was so promising of good that the Council had conferred special prizes and certificates on the students recommended by Dr. Reynolds for the merit of their clinical reports.

THE new season at the Crystal Palace opened on Saturday last, when there were nearly 7000 persons present at the first of the ten opera-concerts, and the majority were season-ticket holders. The second of these concerts takes place to-day. Additional holiday attractions, under the direction of Mr. Nelson Lee, and a balloon ascent by Mr. Coxwell, &c., have been provided for Whitsun week, and the Shakespeare House and Court are still on view. A number of appointments have already been made for the coming season. Besides the ten opera-concerts, the flower and rose shows, the archery fêtes and cricket matches, the Dramatic College fancy fair, the meetings of the Gymnastic Societies, &c., &c., an increased number of what may be called the great popular gatherings of the season will be held. The Foresters, the Odd Fellows, the Metropolitan Schools, the Tonic Sol-Fa Association, the Temperance Societies, and a greater variety than usual of clubs and societies, have already arranged for their excursions. To all these the guinea season ticket admits, until the 1st of May, 1865. In the lower part of the grounds a railway experiment is being carried out by the Pneumatic Passenger Railway Company. The Parcels Pneumatic Company, for the conveyance of letter-bags, &c., has been in operation for some time past between the stations at Euston Square and Camden Town with such success that a larger tube, about six hundred yards long, has been laid at the Crystal Palace—sufficiently large for the conveyance of passengers; and it is anticipated by some of the most scientific railway-men of the day that it will successfully solve the question of the best mode of working long underground railways. It is expected that the tube will be shortly ready for the conveyance of passengers, and available for the holiday-makers.

IN the *Daily Telegraph* of Tuesday last there was a letter from its correspondent, Mr. Dicey, dated "Elsinore, May 4th," giving an entertaining account of his visit, in a fit of Shakespearian enthusiasm, to Hamlet's grave in the vicinity of that place. He says: "I did not expect much, but my expectations, small as they were, were destined to disappointment. The grave of the Royal Dane consisted of a round circular mound about a foot high, in shape like the slice of a large sugarloaf, and surmounted with a squat column of about twice the height of the pedestal. Even the most enthusiastic imagination could not conceive that the mound was more than a score of years old, or that anything or anybody had ever been buried underneath that most miserable of 'tumuli.' There was not even a view from it, or a tablet to indicate its history. It was an imposture; and there was an end to all my ideas of meditation on the grandeur of Shakespeare's creations. Still, if I had found a tomb such as I expected—a tomb in which an old Norse Viking might possibly have lain—I don't know exactly what I could have done appropriate to the situation. I wondered what the ladies and gentlemen did who went down to Stratford-on-Avon to join in the Tercentenary. How did they make manifest

that they were inspired with an unusual sentiment of aesthetic admiration? No account of that part of the proceedings is given in your narrative of your Tercentenary; so, not having any rules or precedent to go by, I lit a cigar at the head of Hamlet's monument, and walked down the hill, feeling rather as if I had gone on a fool's errand."

A MEMORIAL has been addressed to Sir James Wilde, Judge of the Court of Probate, on the part of the President and Council of the Society of Antiquaries and of the President and Council of the Camden Society, praying for certain extensions of the privilege of literary research among the wills and other documents under his Lordship's charge. The privilege, so important to all historical inquirers, was granted by the late Sir Cresswell Cresswell, and it is anticipated that the slight but desirable extensions applied for will be accorded by the present judge.

MR. R. ARTHUR ARNOLD'S "History of the Cotton Famine; from the Fall of Sumter to the Passing of the Public Works Act, 1863," is announced for publication by Messrs. Saunders, Otley, & Co.

MESSRS. DALTON AND LUCY have just ready "Leah, Ecce Homo, and other Poems," by Mr. Edward W. Price.

A FIRST-CLASS English reading-book has been published at Berlin, under the title of "A Coronal of English Verse; or, a Selection from English and American Authors: by Th. Solly."

THE following are the publications of the Camden Society for 1863-4, according to the Report of the Council of the Society just issued:—I. "The Life of Marmaduke Rawdon of York." Now first printed from the original MS. in the possession of Robert Cooke, Esq. Edited by Robert Davies, Esq., F.S.A. II. "Letters of Queen Margaret of Anjou, Bishop Beckington, and others, temp. Henry VI." Edited by Cecil Monro, Esq. To these is to be added a fifth volume of "The Camden Miscellany," containing:—(1.) Five Letters of King Charles II., communicated by the Marquis of Bristol, President of the Camden Society. (2.) Letter of the Council to Sir Thomas Lake, relating to the proceedings of Sir Edward Coke at Oatlands; and, Documents relating to Sir Walter Raleigh's last Voyage. Communicated by S. R. Gardiner, Esq. (3.) A Catalogue of Early English Miscellanies formerly in the Harleian Library. Edited by W. Carew Hazlitt, Esq. Letters selected from the Collection of Autographs in the possession of William Tite, Esq., M.P., V.P.S.A. (4.) "Sir Francis Drake's Memorable Service done against the Spaniards in 1587. Written by Robert Leng, gentleman, one of his co-adventurers and fellow-soldiers." Edited by Clarence Hopper, Esq. (5.) Inquiry into the Genuineness of a Letter dated February 3rd, 1613, and signed "Mary Magdaline Davers."

LORD HOUGHTON will preside at the Newspaper Press Fund dinner on the 21st instant at Freemasons' Hall.

ACCORDING to letters from Zambesi, Dr. Livingstone is in good health, and will probably soon return to England.

THE Dublin Exhibition building is so far advanced as to make it probable that it will be opened on the 25th inst. by the Earl of Carlisle.

WE regret to have to announce the death of Mr. Benjamin, the Eastern traveller, of whose labours and plans we gave a brief account a few weeks ago. A society was just forming, and a considerable sum had been signed already to enable him to undertake his new and more perilous journeys of exploration to the remoter parts of the East, when, after a brief illness, brought on or aggravated by his unceasing exertions, he expired here a few days ago.

M. DE VOGUE'S most important work, "Le Temple de Jérusalem, Monographie du Haramech-chérif, suivie d'un Essai sur la Topographie de la Ville Sainte," the publication of the first *livraison* of which we alluded to last week, will be illustrated with forty plates, several in colours, under the superintendence of M. Digeon, besides which the text will be studded with illustrative woodcuts. The work is printed in folio, and the first part contains eight plates and twenty-eight pages of letter-press.

M. JULES JANIN suggests that the interdiction of the Paris Shakespeare banquet was the best thing that could have happened to it; and likens the catastrophe to that of Caleb, the cook, in Scott's novel, where the accidental falling of some soot down the kitchen chimney is made to cover the nakedness of the larder by an excuse to the guests of a dinner of three courses spoiled by the soot.

RENAN is preparing a people's edition of his "Études d'Histoire religieuse," the work which

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first founded his reputation, and which treats of the ancient creeds, the history of the Jewish nation, the critical historians of the "Origin of Christianity," &c. M. Renan here also takes an opportunity of vindicating his own purely scientific "stand-point" as one totally independent of theology.

THE Prince Impérial is going to give a *monstre juvenile fête* next Sunday to all those children of his age who are members of the Loan Society for Indigent Workmen, standing under his special patronage. There will be twelve marionette theatres, two stages for jugglers, and two great military orchestras on the spot, which has been carefully selected in the reserved part of the Tuilleries Gardens. From 150 to 200 "marchands de coco" will furnish the young people with all kinds of sweet drinks, while a *buffet* will cater for the grown-up population. After this monster *fête* a balloon will go up; and the journals add that whoever, before Sunday, subscribes the annual sum of 5 fr. 10 cents. will even now receive an invitation. The Loan Society itself is thriving. Within the two years of its existence it has lent out to 2300 small tradesmen and artisans, among whom there were 145 tailors and 109 shoemakers, the aggregate sum of 567,856 fr. The sums were chiefly lent for the purpose of furnishing implements of trade. The entire capital of the Society now in hand amounts to no less than 1,713,266 fr.

MARSHAL VAILLANT has laid a report of M. Victor Place's excavations in Nineveh before the Emperor, asking at the same time for a grant of 10,000 fr. for the purpose of publishing a description of these archaeological discoveries. M. Place's investigations seem to have yielded unexpectedly happy results. He has fixed the exact circumference, the different buildings, and partly, even, the inner arrangements of the ancient Khorsabad Palace. The wall around it, to the extent of two hours, was seven feet thick, and had 150 towers. M. Place has further laid bare the seven enormous gates which led from the castle into the town. Three of these gates formed triumphal arches adorned with sculptures and polychrome tiles. By the aid of these gates M. Place has also been able to determine the site of the streets, &c.

THE French Academy has lost one of its prominent members in Adolphe Garnier, Professor of Philosophy at the Sorbonne, who died a few days ago at Paris. His chief work is the "Traité sur les Facultés de l'Ame."

FRENCH books in the press are:—Weill, "Les Livres de Dieu : Moïse et le Talmud," a new edition of Salvador's "Histoire du Christianisme;" Alex. de Clercq, "Recueil général des Traités conclus par la France avec les Puissances Etrangères depuis 1713 jusqu'à nos jours;" Baron de Testa, "Recueil des Traités conclus par la Porte Ottomane avec les Puissances Etrangères depuis les premières capitulations jusqu'à nos jours;" Capefigue, "Les Héroïnes de la Ligue et les Mignons de Henri III.;" Lescure, "Les Amours de Henri IV.;" and, further, new novels by Lavergne, "La Famille de Marsal;" by Aimard, "Le Cœur de Pierre," and "Les Guarans;" Gonzalès, "Les Sabotiers de la Forêt-Noire;" Paul, "Les Finesse de Dargenson," &c.

AMONG new French pamphlets we find:—"Fictions et Réalités Polonaises," "Les Menaces du Printemps," "L'Esprit de la rue Neuve Saint-Paul : Révélations sur des Faits Surnaturels, par Vert-Vert."

THE Académie des Inscriptions et Belles-Lettres has, in its meeting on the 22nd of last month, awarded the first *Prix Gobert* to M. D'Arbois de Jubainville's "Histoire des Ducs et des Comtes de Champagne;" the second *Prix Gobert* to Vallet's "Histoire de Charles VII." The *Grand Prix Gobert* (10,000 francs), however, has, for the third time, been awarded to Camille Rousset, lately appointed "historiographe du dépôt du guerre" for his "Histoire du Louvois." The numismatic prize, founded by M. Allier de Haute-Roche, has been bestowed upon M. Max Deloche for his "Description des Monnaies Mérovingiennes du Limousin."

AMONG the famous collection of autographs of the last four centuries left by General Radowitz, which we mentioned a few weeks ago, are found the following:—Two pages written by Johannes Huss, and autographs of Louis XI. of France and his daughter Anne, of Pope Pius II. (Æneas Sylvius), and King Emanuel of Portugal, from the year 1498. The autographs of the period of the Reformation include some of Sebastian Brandt, Erasmus of Rotterdam, Konrad Pentinger, Agricola, Ulrich von Hutten, Calvin, Luther, Melanchthon, Zwingli, and their chief opponents Cochlaeus, Faber, Hogstraten, &c. Of German

emperors there is none missing from Max to Francis. It further includes all the rulers of France (including the Napoleonidae) from the days of Louis XI., and all the sovereigns of England from Elizabeth to Victoria. Of German warriors of the period we have Götz von Berlichingen, as well as Franz von Sickingen. The Thirty Years' War is represented by Wallenstein, Tilly, Piccolomini. Again, we have Napoleon's generals, both of the Republic and Empire, and the heroes of the "Wars of Liberation." Among statesmen are to be found Franklin, Washington, Jefferson, Webster, in America; Richelieu, Mazarin, Sully, Colbert, Louvois, Choiseul, Turgot, Danton, Robespierre, Marat, &c., &c. German national literature is represented by 367 names, among which are the most eminent. There are, further, 253 historians, 245 jurists and journalists, 219 philologists, 149 philosophers, 443 theologians, 96 painters, 111 musicians, 50 singers and actors, 31 political orators. Besides these, there are 34 autographs of celebrated or renowned women, 16 great bankers, headed by Rothschild, and 4 extraordinary criminals. There are altogether 30,000 MSS.

We record the following new German pamphlets on the American question:—Stiger, "Hurrah für die Union! eine Widerlegung der Vertheidigung der Südstaaten von J. Williams;" "Ist die Auswanderung nach den Vereinigten Staaten Nordamerika's unter den jetzigen Verhältnissen anzurathen?" "Nieder mit den Sklaverei!" "Die Nord- und Südländer der Vereinigten Staaten Amerikas;" "Die Rechtfertigung der Nordstaaten in dem jetzigen Kampfe mit den Südstaaten der Amerikanischen Union;" Tautphöus, "Uneins, oder Krieg im Krieg;" Sihler, "Die Sklaverei im Lichte der Heil. Schrift betrachtet: herausgegeben von A. Schlitt."

THE death of Professor Dietzel, of the University of Kiel, formerly of the University of Leipsic, is announced. This is the third Professor of Roman Law whom Kiel has lost during the last few years. The Oriental Chair, vacant since Dillmann's call to Giessen, has been filled by Dr. Nöldeke of Göttingen.

MIANI, the African traveller, is now collecting subscriptions to enable him to continue his African journey. In Alexandria the European colony has alone signed 10,000 fr. for him. Vanderbeck is about to join him in his new enterprise.

As the best prologues written for the Tercentenary performances throughout Germany, are mentioned those of Dingelstedt, spoken in the Weimar theatre, of Heigel, in the Berlin opera-house, Prutz in the Stettin theatre, and Siebel in the Düsseldorf "Malkasten," the famous painters' society. These poems are to appear in print, together with other Tercentenary poetical productions of Germany, the name of which exceeds legion.

PROFESSOR CASPER of Berlin, the celebrated physician, has bequeathed his whole fortune—upwards of 500,000 thalers—to the Berlin University.

ON the 1st (13th) of March last the 300th anniversary of the printing of the first book at Moscow was celebrated at that place. There appeared, in 1564, under the reign of Czar Ivan Vassilievitsch, this first work in question, called "The Apostles" in (ecclesiastical) Slavonic. A further celebration of this typographical event took place at the University on the 15th (27th) March last.

SCIENCE.

OUR NATIONAL COLLECTIONS OF NATURAL HISTORY.

THE time now approaches when the usual estimates for the expenditure of the British Museum will be brought before Parliament, and the Government may be expected to state definitely the course they are prepared to adopt with reference to the long-agitated question of the disposal of our National Collections of Natural History. It seems, therefore, a suitable occasion to place before our readers a short statement of the facts connected with this somewhat complicated affair, and to give shortly the reasons why we think it will be expedient, in the interests of science, to acquiesce in the course which there can be little doubt has been already determined upon by the Government, and from which no amount of opposition is likely to deter them.

The necessity of providing better accommodation for the mass of collections assembled

together in the British Museum has been continually brought before the public for many years, and there is no use in enlarging upon it. It is admitted on all sides that things cannot remain as they are, and that more space must be found somewhere. But, while one party is in favour of effecting this object by buying up the houses round the Museum and enlarging the present building, another party advocates the removal of the Natural History collections altogether, and the appropriation of the vacant space thus obtained to the art-collections and the public library. Amongst the fifty trustees who, by virtue of certain Acts of Parliament, form the somewhat cumbersome governing body in Bloomsbury Street, each of these plans has had its supporters, and the struggle between the opposing parties has been long and severe. Ultimately, however—mainly, no doubt, through the exertions of the present principal librarian and secretary, whose influence amongst his fifty masters is believed to be considerable, if not predominant—the party of removal triumphed, and in January 1860, at a special meeting called to consider this question, a motion was carried "That it was expedient that the Natural History collections should be removed." Upon this resolution becoming known in Parliament, Mr. Gregory obtained the appointment of his celebrated committee, the main object of which undoubtedly was to reverse the decision arrived at by the trustees, and to keep the Natural History collections where they are. And such might very probably have been the result had not the Government cleverly foiled Mr. Gregory's plan by placing on the committee Mr. Lowe and other refractory individuals, who upheld views directly contrary to those of their chairman, and succeeded in cutting out the most stringent portions of his proposed report. Under these circumstances, the recommendations of Mr. Gregory's committee became comparatively harmless, and Mr. Gladstone has, upon one occasion, plainly told the House that he does not choose to attend to them.

Things, therefore, remained *in statu quo* until the following year, when a new move was made by the Government. A Treasury minute was prepared and submitted to the trustees, in which it was stated that the Government had resolved to move a portion of the Natural History collections to South Kensington at once, on to ground to be purchased of the Commissioners for the Exhibition of 1851, with the view that the rest of the same class of collections might ultimately follow. Upon this minute coming before the trustees, another struggle took place between the opposing parties, but with similar results—although on this occasion the victory was barely secured even with the assistance of the votes of divers members of the Government, who are *ex-officio* trustees of the British Museum.

However, the Treasury minute was formally adopted and approved by the majority of the trustees, and a small committee was appointed to consider the best method of carrying out the proposed change. This committee came to the resolution that the *whole* of the Natural History collections (including the Ethnographical series) ought to be removed at one time, and that the vacant space should be appropriated to the remaining collections. In conformity with this resolution, which was shortly afterwards adopted by the whole body of trustees, the bill of 1862 was prepared and introduced into Parliament, in order to obtain legislative sanction to the proposed removal.

The fate of this bill is well known. It was rejected on its second reading by a large majority. Mr. Gregory and his friends naturally opposed it, in revenge for the slight thrown upon their Report. The economists, as a body, opposed it, as the removal would have involved an expenditure of public money, of which they professed not to be able to see the limit. The Opposition, of course, voted against it, as they always do in any case where a chance offers itself of obtaining a victory over the Government

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with the assistance of its discontented supporters. The bill was therefore lost; but the trustees' resolution to adopt these changes remains in full force, and it is well known that the plans of the Government have undergone no change.

Moreover, although Parliament has never rescinded the vote of May 1862, when the bill for enabling the trustees to move the collections was rejected, it may be said that they have to a certain extent shown that they now acquiesce in the removal. For the declared object of the Government in the purchase of the land where the Exhibition building at South Kensington stood, to which the consent of Parliament was obtained last session, was to devote the site thus obtained to the erection of museums for the Natural History collections, and for patents. Moreover, plans for such buildings have been already obtained, and are now, as is well known, hanging up in one of the rooms at Westminster; and, although the foolish precipitancy of the first Commissioner of Works, in thus assuming that Parliament will cancel its former vote upon this question, will, no doubt, form the subject of much well-merited criticism, there can be little doubt that the Government, if it shows itself in earnest, will carry its point, and succeed in obtaining the formal assent of the House of Commons to the proposed removal.

So much, then, for the history of the question up to the present time. Let us now consider whether, in the interests of science, the Government scheme should meet with our support or not. It is well known that the scientific world is divided upon this question, but that the weight of authority is, perhaps, rather against the removal of the Natural History collections from their present situation. The reasons of this prevailing sentiment are, we believe, tolerably obvious. In the first place the very name of South Kensington is alarming on account of the antecedents of the place. Moreover, in order to enforce the necessity of the removal of the Natural History upon the trustees, Professor Owen has put forward such exorbitant claims for space that he has disgusted even those from whom he would otherwise have obtained support, and caused them to hesitate as to whether he would really be the fittest head for the new Museum. These we believe to be the main reasons why the plan of the Government has found so little support amongst scientific men.

We will now state the reasons why we believe it will, nevertheless, be most advantageous for the interests of science. The rule of the "Science and Art Department" may be objectionable, but the present régime of the fifty trustees is worse. Professor Owen may not, according to some of his friends, be the fittest man for the supreme command of a Museum of Natural History; but is he not fitter for this particular duty than Mr. Panizzi? The great benefit we anticipate from the removal to South Kensington is—putting the increased accommodation of space aside, which is admitted on all sides to be absolutely essential to the further development of the collection—the getting rid of the trustees and their secretary. How is it possible that any concern can prosper when the governing body and their executive officer are alike ignorant of all that relates to it? Of the fifty present trustees of the British Museum only one or two have the slightest pretensions to any acquaintance with the subject of Natural History, and but one of them can truly be called a man of science. As for their secretary, it is only fair to him to say he does not pretend to any sort of knowledge on the subject. Mr. Panizzi's sole care is for his library, and the sooner all the other collections are turned out-of-doors to make room for new rows of books the better he will be pleased. To detail the absurd regulations, the ridiculous restrictions, and the bad arrangements made in the Natural History Department of the British Museum under the present régime would fill pages, and we have

now no space left to enter upon them. It is, indeed, highly creditable to the officers of the department that under such a system so much has been effected, and that the collections of Natural History have been raised to the rank they now occupy among the similar institutions of Europe. But the opportunity now presents itself when all this may be put to rights. There is certainly no essential connexion between a public library, a collection of objects of art, and a museum of Natural History. Such institutions are not associated together under one roof and one administration in any other capital of Europe, and there is no reason why this should be the case in London. We cannot call to mind any single advantage gained by the scientific collections in the British Museum to compensate them for the subordinate position they there occupy, except that of proximity to the national library. And those who are acquainted by practical experience with the working of the supposed benefit thus enjoyed must be well aware that, to the student of Natural History, a well-selected library attached to the department (which might be got together at a small cost) would be in every respect of much more real advantage.

Some years ago, indeed, it might have been difficult to obtain from Parliament the requisite funds for the support of a purely scientific institution such as a National Museum of Natural History. But we believe that the time is now past when the study of nature was deemed a pastime fit only for schoolboys and unpractical philosophers. The dignity of Science is now generally acknowledged by all classes, and her claims to stand alone and to receive all necessary support from the public purse are no longer questioned. It is time, therefore, that the National Collection of Natural History should be removed from the somewhat degrading position hitherto assigned to it, and organized as a separate institution, under the immediate control of some department of the Government. The leading naturalist of the day should be placed at the head of the executive, and, if it is not possible to sweep away altogether the Board of Trustees, let them be reduced to the rank of a Board of Visitors. Although these changes may not at first sight appear to be part of the present plan of the Government, such will, we believe, be their practical tendency. Mr. Panizzi, at all events, cannot be in two places at once, and, if the Natural History collections are moved to Kensington, he will probably prefer to stay with his Library in Bloomsbury. Professor Owen will, therefore, become the chief executive officer of the trustees as regards the collections at South Kensington, and, in fact, what his reputation and his position in the ranks of science fully entitle him to be, director of the new Museum. When his position is thus attained, we have little doubt that he will cast aside certain unpractical ideas, which have somewhat frightened his brother naturalists, as readily as he has adopted them, and become a most efficient administrator of the National Collection of Natural History.

THE ASTRONOMICAL SOCIETY OF GERMANY.

THE last number of the *Moniteur Scientifique* has brought us good news of this Society, fully justifying the high expectations we formed of its usefulness.

It appears that the new Society is already about to commence some important publications; for at the Astronomical Congress held at Dresden in 1861 it was decided that the perturbations of the small planets should form the subject of a profound investigation; and, since that time, the preliminary calculations, comprising the determinations of the rectangular co-ordinates of the disturbing bodies with regard to the ecliptic, and of a part of the disturbing forces relative to the sun, have been progressing in the hands of the following well-known calculators:—

Mercury, 1830-65—Engelmann.

Venus, 1830-43—Zoellner; 1844-64—Moeller.

Earth, 1844-64—Moeller.

Mars, 1830-45—Oertel.

Jupiter, 1830-35—Oertel; 1836-45—Glue.

Saturn, 1830-45—Valentiner.

Uranus, 1830-45—Schreiber; 1845-64—Moeller.

So that the publication of the co-ordinates, and of a part of the perturbations due to these planets for the interval 1830-64, can be at once commenced. This will be followed in a little time by a like investigation dealing with the period 1830 back to 1770. MM. Foerster, Tietjen, and Pol-walky have already begun this for Jupiter and Saturn; but here a question arises whether it will not be necessary, in the first instance, to construct new tables of these planets.

So much for the perturbations of the minor planets—a branch of inquiry in which much remains to be accomplished.

Four tables of these bodies are being also prepared by M. Foerster, one of whose self-imposed functions it is to prevent double work by recording the observers who are keeping such and such an asteroid in tow, and by warning others off.

Comets are also to be dealt with in the same manner. M. Clausen has already given notice that he has marked Biela's comet for his own. M. Galle has prepared a catalogue of comets from 1845 to 1864, which will soon go to press.

M. Wolters has constructed a catalogue of twenty-five new fundamental stars. M. Struve has announced that the Pulkova catalogue of fundamental stars will be shortly ready; and, finally, M. Argelander has insisted upon the necessity of a new reduction of Bradley's observations. Prizes and competitions are to be excluded from the programme of the new Society. M. Foerster remarks, "Taking into consideration the long and difficult investigations which have to be carried on, we want, instead of uncertain chances, a direct encouragement and a well-digested distribution and organization of the work. The inducements held out by a competition are unnecessary where all are animated with such zeal."

Les Mondes for the 5th inst. gives the names of those who have already joined this Society, the foundation of which, we repeat, marks an epoch in the science, principally for the reason that future work may be better organized and better done.

We have not room for these names; but they mark the Society as a truly international one. Nevertheless, we are not content that Professor Adams, whose name we are delighted to see stand first, should be the only English member of it.

INTERNATIONAL HORTICULTURAL CONGRESS AT BRUSSELS.

THE sittings of the Congress commenced, according to a previous announcement, on the 25th ult., the number of members being upwards of 500. The sittings were presided over by M. d'Hamale, and the list of vice-presidents included the names MM. Brongniart of Paris, Planchon of Montpellier, Féo of Strasbourg, Reischenbach of Hamburg, Lecocq of Clermont-Ferrand, Moore (Director of the Chelsea Botanic Garden), Count Canofari of Naples, Von Siebold of Würzburg, and Fischer of Berne.

At the meeting of the 25th the first subject on the list—viz., "Acclimatization, Naturalization, and Domestication of Vegetables"—was discussed. Amongst the communications received was one from M. Bastin, in which the necessity of a uniform system of nomenclature for pot-herbs was pointed out. He proposes to establish Latin generic names which should be used in an adjective form to denote the different varieties.

M. Cordier, vice-president of the Botanical Society of France, expressed his views on the possibility and advantage of acclimatizing certain species of mushrooms. M. Planchon took exception to the use of the word acclimatization, which, according to his view, inferred a change of temperament: he suggested the term naturalization. M. Von Siebold agreed with the last speaker, and cited in support of his argument the case of several Japanese plants which had become acclimatized in Belgium solely because circumstances were in favour of their cultivation. M. Cordier, in reply to a question, stated that he was not acquainted with any certain methods for the propagation of mushrooms, but gave an account of those followed in England, Italy, and the Landes. M. Planchon called attention to the uncertainty which arises from recording mean temperature only in regard to its influence on vegetation. M. Hoffmann of Giessen mentioned the advantages of this system. M. Planchon made some remarks on the use of the word acclimatization, and explained the distinction between acclimatization by selection and acclimatization by adoption. M. Schneider gave an account of his astro-meteorological theory of the

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influence of the stars on vegetation. M. Baltel, delegate of the Agricultural Society of Aube, read a valuable memoir "On the Production of Fruit," which was of considerable importance, both from a horticultural and a commercial point of view. M. Santo-Garavaglio spoke of the influence of temperature on the cultivation of plants. M. Féé, in the course of some additional observations on acclimatization, remarked that each plant requires particular circumstances for its favourable growth, and that naturalization could not be called perfect unless the plant grew and reproduced itself spontaneously without extraneous aid.

The meeting then proceeded to the discussion of the second question—the preservation of pollen, &c. A letter was read from M. Belhane, in which he described the precautions to be observed in the preservation of pollen, and mentioned the names of numerous plants the pollen of which he had preserved for one, two, and in some cases even three years. M. Féé was unable to understand how the author of the previous letter could know that the virtues of the pollen had been preserved unless he made experiments for that purpose.

The third and fourth questions—the variations of species, &c., and dynamics of plants, and the periodic phenomena of vegetation—were not discussed.

The meeting then proceeded to the fifth question—the food of plants—which was opened by M. Pynaert. In the course of a long paper on the importance of the composition of the soil in artificial cultivation, he observed that we should not be content with a servile imitation of nature in the preparation of artificial manures, but should study the soil best adapted to each plant. Made ground was never equal to the natural soil.

M. Koch made some remarks on floral aesthetics.

The seventh subject—the coloration of plants—was opened by M. Von Siebold, who communicated to the meeting the result of twelve years' observations on Japanese plants. Much discussion as to the nature and origin of the colour of these plants followed the reading of this paper.

At the meeting of the 26th M. Von Siebold exhibited his collection of drawings of Japanese plants. The history of horticulture, the eighth question in the programme, was discussed by MM. Enz, Von Siebold, and Nedzielski.

M. Depuyat called the attention of the meeting to the uncertainty of the terms used to indicate the various conditions of temperature and atmospheric moisture necessary for the growth of plants.

M. Wesmael mentioned the vicious system of horticultural nomenclature. On the question of vegetable pathology M. Rodigas gave an account of a curious graft. The grafted branch withered, and, eighteen centimètres below the point of section, another branch was developed, which also withered in its turn. It was suggested by M. Planchon that the second branch might have resulted from a previous graft. The accuracy of the fact was vouched for by M. Wesmael. The important subject of manures was introduced by M. Mosselmann, who gave the preference to natural over artificial manures. M. de Sélys, in the course of a paper on the eleventh question, observed that the sole means of destroying injurious insects was by protecting the insectivorous birds. The Society for the Protection of Animals had done good service in making the usefulness of the birds more generally known, and he regretted the existence of popular prejudices against certain birds, such as the sparrow, and trusted that means would be employed to remove those prejudices. M. Féé mentioned the penalties which were enforced in France against the wholesale destruction of small birds. M. Brongniart referred to the curious report which had been made to the Senate as to the immense number of insects which formed the food of birds.

The subject of the diseases of plants was introduced by M. Kolb, who maintained that they were due to the nature of the soil. In this he was opposed by M. Fischer, who held that the parasitic fungus which attaches itself to plants is rather a cause of the disease than a consequence of an abnormal condition of the plant. He thought that atmospheric influences were of more importance, and observed that wet seasons were more favourable to the spread of diseases than dry ones, the humidity of the atmosphere encouraging the growth of the fungi. M. Dumortier called attention to the fact that the potato disease made its first appearance in Belgium after a succession of wet years, during which no sign of the disease had been noticed. After a few thunder-storms the disease appeared in Flanders, and soon became universally prevalent. From this it would seem that there is a period of preparation and a period of diffusion of

the disease. In the dunes the plants were not attacked. It appears that the same disease made its appearance a century back, when the Academy of Brussels investigated the matter. It disappeared, however, at the end of a few years. The author concluded that the atmospheric condition is the first cause which predisposes the formation of the fungi. A succession of wet seasons has a tendency to bring on the disease, which disappears on the return of dry weather. M. Brongniart confirmed the opinions of MM. Fischer and Dumortier, but believed that the birth and death of the fungi were not simultaneous with the beginning and end of the disease. It might be said that the direct cause of the malady is the fungus which is called into existence by atmospheric conditions. M. Planchon was of opinion that the soil had no more to do with the vine disease than it had with the potato disease, but that the atmosphere was the principal cause. He also noticed the effects of sulphur as a remedy for the oidium, thus proving that it was due to a cryptogam. M. Féé mentioned that he had found good effects to result from stirring the earth in the neighbourhood of the tubers so as to allow a free circulation of air, and he was of opinion that the cause of the disease was not always the same, both the symptoms and results being in some cases very different. M. Fischer pointed out the difficulty of ascertaining whether the plants were healthy or not, since it was impossible to see whether the filament which produced the spore had germinated. M. Planchon remarked that in some cases a vine-plant will remain perfectly healthy, although surrounded by those which are attacked, from which he argued that a predisposing cause in the vine itself was necessary besides the direct action of the fungus.

This brought the sittings of the Congress to a close; and it was announced that another congress would take place next year at Amsterdam, during the International Exhibition which is to be held there.

The President in his concluding remarks observed that he might congratulate the Congress on the results which had been attained, although the object for which it had been summoned was not of a very extended nature. The distribution of prizes awarded at the Horticultural Exhibition, which was held at the same time as the Congress, took place on the 1st inst., when an eloquent address was delivered by M. Piré, Secretary of the Botanical Society of Belgium.

THE COMPOSITE COLOURS OF THE PALETTE AND THE COLOUR-TOP.

THE optical composition and properties of colours is a subject of great intrinsic interest and, at the same time, of vast practical importance. The experiments to which we now refer have been carried on by Herr Dove of Berlin, and the results were presented to the Prussian Academy in a paper read on the 19th November last.

Herr Dove commences his paper by referring to the fact that, if ordinary daylight be allowed to pass through two pieces of red and green glass laid one upon the other, there results a darkening of the light which, if the glasses be of certain shades, amounts to absolute blackness. Now it is evident that, if the light coming through the red glass fell upon the eye in the same direction as that coming through the green, and without any absorption taking place on the part of either, the retina would be excited and we should see light. That this is so is proved by the following experiment. If a plate of gypsum of such a thickness as to cause a retardation of from $\frac{1}{4}$ to $\frac{1}{2}$ of an undulation in the velocity of the extraordinary ray be viewed in a polarizing apparatus through a rhombohedron of calc spar, the double image of an aperture illuminated by white light will be seen to be red and green; if the aperture be then brought nearer to the eye, so that a single image is formed by the combination of the red and green images, that single image will be white. This remarkable fact that green and red may produce either black or white, according to circumstances, suggested the idea that the great difference which is found to exist between colours as mixed on the palette and those produced by the colour-top might be attributable to a similar phenomenon of absorption. Helmholtz's explanation of the reason why blue and yellow powders mixed produce green, although blue and yellow are complementary colours, and should, therefore, by their combination produce white, is based upon this same property of absorption. He says (*Pogg. Ann.* 87, p. 60):—"This green can only arise from the light which returns from the interior of the powder and passes alternately through yellow and blue particles, whilst the

superficially-reflected light gives white. Now, as blue substances transmit green, blue, and violet light, and yellow ones red, yellow, and green, only green light can pass through both."

Herr Dove conceived that the method he has so successfully used to demonstrate the cause of the appearance called lustre or polish might throw some light upon the varied phenomena of the mixture of colours. This method consists "in so presenting to the eye the superficial colour and the ground colour which acts through it that they may be seen in the same direction, without the rays from the ground colour having to pass through the superficial colour, and in then comparing the resulting colour with that which is obtained when the reverse takes place." The combined impression may be obtained in the manner first described by means of a lens or prism stereoscope, but only imperfectly; Herr Dove accordingly makes use of a doubly refracting crystal, and so arranges it with regard to the two colours to be examined that the images of both either partially or wholly coincide on the retina. It might be supposed that the polarization caused by the passage of the rays through the crystal might in some way influence the combined impression of the colours; but this cannot be the case, as polarization depends upon the direction of the vibrations, but colour upon their length. Of course the combined impression will be only half as intense as it would be if the colours were viewed directly, as only half of a ray proceeding from each of two colours under examination, and passing through the doubly refracting crystal, can reach the eye; but this is only as if in the colour-top one-half of the disc were left white and the colours to be combined arranged on the other half disc. The doubly refracting crystal can be used as well for transparent as opaque bodies, all that is necessary is to cover two openings in a vertical tube with two coloured glasses and to hold the crystal so that the two images will overlap. To obtain the mixed colours as they appear on the palette all that need be done is to lay both glasses upon one opening.

If, now, the red and green glass, which, when superposed, appeared black, be viewed through the crystal in the manner described, the resulting colour will be a beautiful orange. A blue and a yellow glass which Dove used were tea-green when laid one upon the other, but, when combined by means of the crystal, gave white. The importance of absorption is most strikingly shown by the following experiments. Yellow, bluish green, and reddish violet glasses were taken, and, when laid upon one another, no matter in what order, they invariably produced grey; but, when one aperture of the vertical tube was covered with two of the glasses, and the other with the remaining one, and the two apertures combined by the crystal, a different colour appeared each time, according as the combination was (ab) c, (ac) b, or (bc) a.

Some doubt may, however, be felt as to whether this method of combination by a doubly refracting crystal really gives us a true mixture of the colours—that is, whether the elements of the mixture act independently and at the same time; but the fact that it is possible to obtain the original colours from any part of a combination produced in this way in a perfectly unaltered condition entirely removes this doubt. This may be effected in the following way:—Supposing red and green glass are used, a little bit of some opaque substance, such as tin-foil, is stuck on the red glass; when the glasses are combined by the prism the piece of tin-foil will appear of an intense green, and will be surrounded by orange—similarly, if the tin-foil is affixed to the green, it will be of an intense red.

The relative intensity of the two component hues has a most important influence on mixed colours. Thus, if one aperture only is covered with a deeply-coloured glass, and white day-light reflected from a distant cloud comes through the other aperture, the combination will be only a very faintly-tinged white.

The mode of observation we have been describing may be made use of in spectrum observations. Kirchhoff's experiments have shown that luminous bodies are impervious to rays which they themselves emit; it may, therefore, be of interest to investigate the two superimposed spectra, at one time excluding absorption, and at the other allowing it to operate. The rays from each separate flame may be made parallel by lenses, and allowed to fall upon a piece of calc spar at such an angle that they come out parallel and at the same time illumine a narrow slit, they may then be examined by the spectrum apparatus. If afterwards they are similarly observed when they stand immediately behind one another and

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directly illumine the slit, the comparison of the two spectra with one another gives the influence of absorption.

Of course the mixed colours produced by combination with the doubly refracting prism vary with the character of the constituent colours. The blue glasses, especially, differ greatly as regards their power of absorption. The blue glass which produced white when overlaid with yellow was found, when examined by means of a prism, to darken the light near the line D especially, whilst the yellow chiefly darkened the space from G to H. If, on the other hand, a glass of deeper blue, which darkens the whole of the red end of the spectrum extraordinarily, be taken, it will be found that the combination will strongly incline to yellow. Again, if a pale blue glass be combined with a deep yellow, the mixed colour is a reddish white. In the first of these cases, the colour resulting from mere superposition is tea-green in the second blue, and in the third a green strongly inclining to yellow.

The appearances vary when glass of varying thickness is used; and this point is referred to at some length by the learned author of the paper under notice; but we must refer our readers who desire further information on this, as also on many other collateral subjects touched on by Herr Dove, but which we have no space to allude to, to the communication itself.

As metals are transparent to so very small an extent, and as alloys are regarded as merely mechanical mixtures of the different metals, an interesting question arises as to whether the combination of the constituent metals of alloys by means of the doubly refracting prism gives similar appearances to those exhibited by the alloys themselves.

Herr Dove says he has combined in this was smoothly-ground circular plates, three inches in diameter, of silver, copper, bismuth, antimony, tin, zinc, iron, lead, brass, and gun-metal; well-gilded glasses with silvered ones, medals of silver and gold with bronze ones, plates of platinum, iridium, and bright surfaces of quicksilver;—and he finds that in all cases the resulting colours are different from those of the alloys and amalgams. The alloys appear, therefore, to be either chemical compounds, or else they must be much more transparent than has been imagined, as absorption must be at work just as in the case of mixed pigments.

In all his experiments Dove has been careful to use light reflected from a distant cloud; and this he found to be of great importance, as the impressions of colours, especially when absorption is taken into account, vary with the illumination in the most remarkable manner. Thus, if a red disc be viewed by direct sun-light through a cobalt glass held just before the eyes, it will appear blue, because the white light reflected from its outer surface preponderates; if the disc is looked at by a light growing gradually fainter, it becomes red, and in full shadow such a deep brown that it might be called black. It follows from this that a picture ought to be judged of with the same illumination it was painted by; the reason why, in the case of pictures, the difference is not so striking is, that during the time it is being painted the light frequently varies.

On the 30th November Herr Dove laid before the Academy an appendix to the foregoing paper. After remarking that it follows from the absorption which one colouring matter exercises on the other, if the rays from the one have to pass through the other, that the colours of the palette are darker than those of the colour-top, he says that, considering the peculiar brilliancy which certain colours have in pictures, the question naturally arises whether, by superposition of paint, conditions may not occur which may occasion the formation of new colours, and replace, or even much more than replace, the loss of light caused by absorption. These effects might, perhaps, be produced by interference and fluorescence. Colouring matters can easily be laid on so thin that the colours of thin plates are produced, and it is ascertained that a very thin layer of pigment does not exercise an appreciable absorption on the colour on which it is laid; so that it seems probable that a colour dark in itself may thus gain remarkably in brilliancy, more especially if the colour produced by interference happens to be the same as that of the pigment which serves as its basis. As regards the question of fluorescence, Dove thinks it very possible that amongst the colours used in painting there are some which are fluorescent; and he suggests that it is not inconceivable that in pictures a blue ground-colour may be covered with a translucent material permeable for the rays of fluorescent light, and that this light may be perceived by a faint illumination,

though not visible by a brighter light. The appendix is closed by a lengthened *résumé* of the physical conditions under which impressions of colours are produced in pictures.

We cannot conclude this imperfect sketch of Herr Dove's valuable and important paper without calling attention to the number and interest of the collateral questions raised by these investigations. It will, doubtless, hardly be acknowledged that the theory of the absorption exercised by one colour when superposed on another is a new one, but there can, at least, be no doubt that to Herr Dove belongs the merit of having first worked out systematically and determined experimentally the accuracy of the theory he propounds.

SCIENTIFIC NOTES.

THE President of the Royal Astronomical Society, Mr. Warren De la Rue, has issued invitations for a *Soirée*, to be held at Willis's Rooms on Saturday, June 11.

PROFESSOR PETTENKOFER of Munich, who, it may be remembered, has invented a method for restoring pictures, has just patented his invention in this country. The nature of the process, which has been for some time an object of much speculation, is extremely simple, and is mechanical—not chemical. The change which takes place in pictures, he says, is "the discontinuance of molecular cohesion," which "process begins on the surface with microscopical fissures in the varnish, and penetrates by-and-by through the different coats of colours to the very foundation. The surface and body of such a picture become in the course of time intimately mixed with air, and reflect light like powdered glass, or loses its transparency like oil intimately mixed with water or air." The process consists in causing these molecules to re-unite, which he does as follows:—The picture is exposed in a flat case, lined with metal, to an atmosphere saturated with vapour of alcohol at the ordinary temperature, which vapour is absorbed by the resinous particles of the picture to the point of saturation. The different separated molecules thus "re-acquire cohesion with each other, and the optical effect of the original is restored solely by self-action, the picture not getting touched at all." Other substances besides alcohol—such as wood-naphtha, ether, sulphuric and other ethers, turpentine, petroleum, benzine, &c.—may be used. The process seems to have been very successful at Munich, where Professor Pettenkofer restored some almost invisible pictures to very nearly their original freshness. Liebig has reported favourably on the method, and has given it as his opinion that it cannot injure the paintings—which, indeed, is almost a consequence of its extremely simple nature.

WE have tried to keep our readers *au courant* with the willow-leaf controversy, and now lay before them the last piece of literature on the subject, being an extract from a letter from Mr. Dawes to Mr. Pritchard. We make no comment on it:—"When Mr. Stone has presented his observations, as I suppose he will, to the Royal Astronomical Society, I may have more to say on this subject; but at present I will merely state that the observations of Messrs. Stone and Dunkin have landed them precisely where I was sixteen years ago! Soon after I had constructed a transparent diagonal on Sir John Herschel's principle (*viz.*, in the beginning of the year 1848), and was delighting in being able by its means to see the whole disk of the sun with a power of 65 on my Munich 6½-inch with its whole aperture in use, I was struck with the appearance of bright particles scattered almost all over the sun, which I compared to excessively minute fragments of porcelain—not, however, all of the same shape or size. Now here are undoubtedly the 'rice-grains' of 1864; but, being even then *observationally* rather an old bird (more than thirty years old as an observer), I was not to be caught with rice-grains, but set to work by every means to ascertain what they really were. I had seen too much of optical illusions to announce any appearance, however distinct, as a new discovery, before it had stood the test of the most careful scrutiny under the best circumstances and with the highest magnifying powers. It was nearly four years before I was completely satisfied on the subject; it was not, in fact, till I had completed the construction of my new solar eye-piece, which enabled me to place any portion of the sun's surface in a small field, and to examine the identical objects with every variety of power, and under circumstances fit for the use of 400 to 600 with advantage. I thus arrived at the decided conviction that these brilliant objects were merely different conditions of the surface of the comparatively large

luminous clouds themselves—ridges, waves, hills, knolls, or whatever else they might be called—differing in form, in brilliancy, and probably in elevation, and bearing something of the same proportion to the individual luminous clouds that the masses of bright *faculae*, as seen near the sun's edge, bear to the whole disk of the sun. As I arrived at this conclusion nearly twelve years ago, and as all my subsequent observations have only confirmed my conviction of its correctness, I fear that *further looking* is not likely to alter it; and I am presumptuous enough to think that my own view of the matter arises, not from my having looked so little, or requiring to 'look again,' but from the fact that I have probably looked *much more* than any of the observers who have lately come forward on the subject."

A NEW species of silk-worm, living on the oak, has just been introduced into France by M. Guérin-Ménéville. The silk-worm in question, *Bombyx Antheraea Roylei* of Moore, is a native of the table-lands of the Himalaya on the frontiers of Cashmere, and was sent over by Captain Hutton. The grub feeds upon the fleshy leaves of the *Quercus incana*, which has much analogy with some of the native French species. The cocoon may be distinguished from that of the three other kinds by its larger size, and by the presence of a silken envelope of a beautiful bright grey colour. The instructions published by M. Guérin-Ménéville in his *Revue de Sériculture Comparée* (1863, p. 33) for the cultivation of the Yama-Mai of Japan apply also to this new species.

ON the 29th ult. a special meeting was held at the rooms of the Social Science Association, 3, Waterloo Place, Pall Mall, for the purpose of discussing the question whether it be desirable that the University Local Examinations should be extended to girls. Lord Lyttelton was in the chair, and expressed a strong opinion in favour of the extension of the scheme. The Rev. E. H. Plumptre, Dean of Queen's College, pointed out the great disadvantages attending the examination of students by their own teachers exclusively, and said he should rejoice to see the examining functions of the professors in ladies' colleges and schools absorbed in a larger scheme, and transferred to University examiners. The Rev. F. D. Maurice, Mr. Solly, F.R.S., and other gentlemen spoke in favour of the measure proposed. Mr. Hastings stated that a memorial to the University of Cambridge, praying for the admission of girls to the Cambridge Local Examinations, had already been signed by about 750 teachers of girls.

DR. CRACE CALVERT, in his concluding lecture of the Cantor course, delivered at the Society of Arts on Thursday evening, the 12th inst., called attention to the metal magnesium, and showed the brilliant light which the combustion of wire made of it affords, pointing out at the same time the special quality of the light as an illuminating agent for photographic purposes. Mr. Claudet at the close of the lecture illustrated its value in this direction by taking several successful photographs of the bust of the Prince Consort in the ante-room of the Society's Lecture Hall, illuminated by the burning of this material. The time of exposure in the camera was only thirty seconds, and much interest was excited among the audience. It was stated that the manufacture of the metal commercially had been undertaken by Messrs. Johnson and Maltby, the well-known metallurgists, who are prepared to supply the wire at the rate of 21s. per ounce, the ounce of wire being 120 feet long.

IN the last number of the *Archives of Medicine* Dr. Beale gives some observations on the branching of nerve-trunks and of the subdivision of the individual fibres composing them. The facts described in his paper give support to his view with regard to the existence of nerve-circuits. How the arrangement is brought about will be fully discussed in another communication. Dr. Beale's paper on the structure and formation of the so-called a-polar, uni-polar, and bi-polar nerve-cells of the frog (*Phil. Trans.*, 1863), just published, contains numerous observations which strongly support this conclusion, but from another point of view. The general inference deduced from a careful examination of the course taken by nerve-fibres in the largest and smallest nerve-trunks, in bundles of nerves ramifying in nerve-centres and in peripheral parts, is this:—That, with regard to every nerve-cell, central and peripheral, there are (1) Fibres, or at least a fibre, passing to the cell; (2) Fibres, or at least a fibre, passing from the cell; (3) Commissural fibres, passing between different cells and connecting with each other certain cells and sets of cells, which concur in their action.

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THE *Mémorial de la Loire* reports that two deaths have been caused in the commune of Billom (Puy-de-Dôme) by wounds received from pruning-knives which had been used to trim vines affected with the *oidium*. Two other cases are also mentioned, one of which, it is feared, will terminate fatally. Dr. Collin is of opinion that, in each case, the knife was covered with the microscopic fungus, which he assumes to be the cause of the malady, and which, being introduced into the blood, caused the disease which we have mentioned. He has presented a report to the Imperial Academy of Medicine, which has, in consequence, appointed a committee to investigate the subject.

PROFESSOR JELLETT has communicated to the *Chemical News* some experiments which have led him to infer the identity of Aconella and Narocetine. The experiments consisted in submitting similar solutions to the action of polarized light, and measuring their rotatory powers before and after the addition of hydrochloric acid.

"At a low temperature" (10° or 12° R.), says Dr. Stricker in the last number of *Poggendorff's Annalen*, "the springs and iron axles of carriages in motion produce a peculiar buzzing sound, which, for convenience, I will call singing. The street in which I live is sufficiently quiet in the morning and evening for me to hear the sound of a passing vehicle undisturbed by other noises, and I have observed that the singing only is distinguishable at a distance, the sound of the horse's feet not being perceived. As the vehicle approaches the latter sound becomes more distinct, and at the time of passing the singing is entirely drowned by it. As the carriage proceeds on its journey the same effects are produced, but in the reverse order, and the sound of the feet disappears as completely as if no horse were there. The two sounds differ in this, that one is produced by vibrations, whilst the other is due to a regular succession of blows."

PROCEEDINGS OF FOREIGN ACADEMIES.

VIENNA.

Kaiserliche Akademie der Wissenschaften, March 30.—*Philosophico-historical Section*.—THE Committee for the publication of the Austrian "Weisthümer" have received communications from several sources, containing copies or notices of documents and records, and permission to make use of the same.

April 13.—The Committee received further communications of a similar nature.

Dr. Pfizmaier laid before the meeting a paper, the title of which was "The Conquest of South and East Yue and of the Tschao-sien Territory by Han."—This paper was connected with a previous one by the author on the "Enterprises of the Earlier Han against the Foreign Territory to the South-west." Up to the period of the conquest there existed in South Yue, which corresponds to the provinces of Kuang-tung and Kuang-si of the present day, five independent kings. Of these the first was Tho, the "Pacifier" (*Beruhiger*), a governor under Thsin. The two kings of East Yue (the present province of Fo-kien) were descendants of the celebrated Keu-tsien, king of Yue, and were deposed by Thsin, but restored again by Han, one of them being created king of Min-yue and the other king of East Ngeu. Yü-schen, the last king of Min-yue, annexed the territory of East Ngeu and assumed the title of king of East Yue; and not long afterwards his country came into the possession of Han. The territory of Tschao-sien was somewhat similarly circumstanced. The author explained that this did not correspond with the present province of that name, or the Korea, but that it included the province of Sching-king, which lies to the north-west of the Korea, together with a part of Tsching-te or Je-ho, and also a portion of Eastern Pe-tschi-li. In this country, Muan, a fugitive from Han, had established himself as sovereign, and as such was recognised by the latter. Three kings of Tschao-sien are mentioned, Yeu-khiū, an uncle of Muan, being the last. The present memoir contains the details of the conquest of these countries by Han. The pretext for interference, and subsequent conquest of South Yue, was the murder of King Hing and of the ambassadors from Han, by which the intended alliance with the latter was prevented. In Eastern Yue King Yü-schen was overcome by open hostilities, and the king of Tschao-sien, Yeu-khiū, succumbed before the treacherous violence of an ambassador. The conquest required nevertheless the greatest exertions on the part of Han, whose armies, especially in Tschao-sien, were often defeated. The complete subjugation was owing to an insurrection in the interior of the enemy's country.

Professor Siegel laid before the Academy an unpublished Capitular of the Emperor Lothaire, which had been discovered by Professor Maassen of Graz in the Chapter Library of Novara. This document was issued in the latter part of the year 846, on the occasion of the fall of Rome, and the pillaging of St. Peter's by the Saracens. The emperor insists on the necessity of strictly enforcing the discipline of the Church, restoration of the stolen property belonging to the churches in his empire, and the building of a wall round the desolated city. He also gives orders for a campaign in Benevento against the Saracens and Moors in the ensuing spring.

Freiherr von Schlechta read a paper on "The Conflicts between Persia and Russia in Transcaucasia from 1804 to 1815."—The author observes that these battles, when compared with the gigantic struggles which were being carried on simultaneously in Europe, are of little importance; but that they deserve attention as having laid the foundation of that jealousy between England and Russia in the East which may perhaps be destined to influence the future of Asia, if not of the whole world. He notices the paucity of information given by previous writers on the subject, and states that most of his information has been obtained from Persian sources. The memoir is an episode of an extended work on the modern history of Persia, on which he is engaged. It was accompanied by a translation of the hitherto unpublished treaty of 1814 between England and Persia.

April 14.—*Mathematico-Physical Section*.—Dr. Lorenz thanked the Academy for a grant of money to assist him in the prosecution of his studies on brackish water. Dr. Steindachner returned thanks for similar assistance in his scientific researches on the fauna of Spain.

Herr Günsberg presented a memoir "On the Action of Dextrine on White of Egg."

Dr. Weal gave a preliminary notice of "Some Experiments on the Division of the Optic Nerve of Rabbits," which had been performed by Dr. Rosow of St. Petersburg.—The method of operating, preferred by the author on account of its simplicity and convenience, was to make an incision in the conjunctiva at a little distance from the upper margin of the cornea. In this manner only the musculus rectus superior and the retractor bulbi are injured, the hinder ciliary nerves and vessels remaining untouched. Speaking generally, the method of procedure was the same as that adopted in operating for strabismus, the optic nerve being severed with a curved pair of scissors. Some of the earlier experiments were unsuccessful, owing to effusion of blood and panophthalmia, with contraction of the ball, atrophy of the vitreous humour being observed in two cases. The second series of experiments was more successful, and the inflammation, which set in after the operation, subsided completely in a few days, the eye which had been operated upon being undistinguishable from the sound one except by a decided enlargement of the pupil of the latter. The transparent medium of the eye permitted a thorough ophthalmoscopic examination, which is of importance in regard to the irradiation of the optic nerve (*Sehnervenausstrahlung*) in the animals experimented upon.

The results are summed up by Dr. Rosow as follows:—1. The division of the optic nerve of the rabbit may be performed without injury to the hinder ciliary nerves and vessels, and it has no further injurious effect upon the remaining structure of the eye. 2. The circulation of the blood in the vessels of the retina is not interrupted by complete division of the optic nerve. Venous hyperæmia sets in at first, which, however, disappears in a short time. 3. The parts of the retina, even at the expiration of thirty-nine days after the division, show no signs of abnormality, except indications of atrophy of the ramifications of the optic nerve. In a case in which an ophthalmoscopic examination was made twelve days after the operation, and in which retinitis had apparently commenced, the parts of the retina still retained their normal properties. 4. The changes, as revealed by the ophthalmoscope, were confined in one case (where the examination was made fifty-one days after the operation) to a slight uncertainty in the contour of the pupil, an insignificant shrinking of the vessels of the retina, and a somewhat less marked spreading of the optic nerve. 5. The permanently enlarged pupil of the eye thus operated upon, and which is especially noticeable in white rabbits, contracts upon the application of the Calabar bean as under ordinary circumstances. Dr. Rosow promised some further details on a future occasion.

Dr. Friedlowsky presented an "Account of a case of Perineal Hypospadias in a Ram."

Dr. Gustav Tschermak laid before the Academy a new series of his "Observations on Pseudomorphism."—The author had previously been obliged to forego to some extent chemical investigation of the altered products; but he was then in a position to do so, owing to the assistance he had received from the Academy, and to the kindness of Prof. Schrötter and Herr Höernes. His observations related to the following pseudo-morphs:—Tin ore of quartz. This mineral was described by Breithaupt under the name of stannite, and was found by the author crystallized in the form of quartz, but on analysis proved to be a mixture of tin ore and quartz.—Yellow ochre of brown "glaskopf." Pseudomorphous yellow ochre has the same composition as limonite, from which it can only be distinguished by its colour and spongy texture.—Iron pyrites of hematite from Felsöbanya.—A new form of vivianite. The quantity of water had been decreased by more than one half, and the protoxide of iron had been converted into a higher oxide, thus producing a pseudomorph with a glistening metallic lustre.—Pseudomorphoses of labradorite in verd antique. In this case a felspathic substance was formed, which he called chlorofelsite.—Voigtite of Biotite.—Klinochlor, diopside, and grossularite of Vesuvian. Three new compounds were formed by the decomposition of Vesuvian, magnesia being replaced by lime with an increase in the proportion of water. The last case gave the author an opportunity of speaking of "perimorphism," as Scheerer has called it, the pseudomorphous nature of which was, however, maintained by the author, who based his views on comparative observations which he had made.

LEARNED SOCIETIES.

Royal Institution, May 9.—General Monthly Meeting.—W. Pole, Esq., F.R.S., Treas. and V. P., in the chair. The Hon. H. F. Cowper, G. Clive, Esq., M.P., Lieut.-Col. G. Palmer Evelyn, W. Dell, Esq., and W. Graham, Esq., were elected Members.

Geological Society, April 27. W. J. Hamilton, Esq., President, in the chair. Messrs. D. Knapping, A. Travers, J. Plant, and Searles V. Wood, jun., were elected Fellows.—The following communications were read:—1. "On the Geology of Arisaig, Nova Scotia." By the Rev. D. Honeyman.—A careful examination of the country in the neighbourhood of Arisaig enabled the author to construct three sections and a map showing the geological constitution of the district. Two of these sections were nearly parallel to one another, running from N. to S., and taken some distance apart, while the third was nearly at right angles to the other two; thus a tolerably accurate idea of the geology of the country could be obtained. The author described each of these sections in detail, giving lists of the fossils found in the different beds, which proved them to be of Upper Silurian age; and he further considered that they justified the adoption for the sub-divisions of these Nova-Scotian Silurians of the terms May Hill, Lower Ludlow, Aymestry, and Tilestones, the first and third of which had been used for them previously by Mr. Salter. Besides Silurian rocks, there occurs in the western part of this district a conglomerate of Lower Carboniferous age, while trap-rocks occur on the north and south.

2. "On some Remains of Fish from the 'Upper Limestone' of the Permian Series of Durham." By J. W. Kirkby, Esq. Communicated by T. Davidson, Esq., F.R.S.—The object of this paper was to record the discovery of fish-remains in the upper Magnesian Limestone of the Permian formation, which is higher in that series than any vertebrate remains had been previously known to occur. The strata exposed in the quarries were described in detail, especially the bed from which most of the fish were obtained, and which is known as the "flexible limestone." The author stated that at least nine-tenths of the specimens belong to *Palaeoniscus varians*, the remainder belonging to two or three species of the same genus, and to a species of *Acrolepis*. Detailed descriptions of the different species of fish were given, as also were short notices of the species of plants sometimes found associated with them, one of which he believed to be *Calamites arenaceus*, a Triassic species. The occurrence of *Palaeonisci* with smooth scales was stated to be antagonistic to Agassiz's conclusion that the Permian species of that genus have striated, and the Coal-measure species smooth scales. In conclusion, Mr. Kirkby remarked that the fauna of the period appeared to have an Estuarine facies, and he expressed his opinion that the fishes were

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imbedded suddenly, as a result of some general catastrophe.

3. "On the Fossil Corals of the West Indian Islands. Part 3. Mineral Condition." By P. Martin Duncan, M.B.—The results of the process of fossilization, as seen in the West Indian fossil corals, being very remarkable, and having much obscured their specific characters, thus rendering their determination extremely difficult, Dr. Duncan found it necessary to thoroughly examine their different varieties of mineralization, and to compare their present condition with the different stages in the decay and fossilization of recent corals as now seen in progress. Thus the author was enabled to show the connexion between the destruction of the minuter structures of the coral by decomposing membrane and certain forms of fossilization in which those structures are imperfectly preserved; and he likewise stated that the filling-up of the interspaces by granular carbonate of lime and other substances, as well as the induration of certain species during a "prefossil" and "post-mortem" period, gave rise to certain varieties of fossilization, and that the results of those operations were perpetuated in a fossil state. The forms of mineralization described by Dr. Duncan are—(1) Calcareous; (2) Siliceous; (3) Siliceous and Crystalline; (4) Siliceous and Destructive; (5) Siliceous Casts; (6) Calcareo-siliceous; (7) Calcareo-siliceous and Destructive; (8) Calcareo-siliceous Casts. In describing these forms, especial reference was made to those in which the structures were more or less destroyed during the replacement (by silica) of the carbonate of lime which filled the interspaces, and during that of the ordinary hard parts of the coral. In explaining the nature and mode of formation of the large casts of calices from Antigua, the author drew attention to the fact that the silification is more intense on the surface and in the centre of the corallum than in the intermediate region; and, when examined microscopically, it could be seen that the replacement of the carbonate of lime began by the silica appearing as minute points in the centre of the interspaces and of the sclerenchyma, and not on their surface. In conclusion, the relation of hydrated silica to destructive forms of fossilization was discussed, together with the influence of all the forms enumerated above in the preservation of organisms, and as one cause of the incompleteness of the geological record.

Zoological Society, May 10. Dr. E. Hamilton in the chair.—A COMMUNICATION was read from Mr. R. Swinhoe, H.B.M. Consul in Formosa, on a new rat from Formosa proposed to be called *Mus coninga*. This species was stated to be gradually disappearing in Formosa before the advance of the common rat, *Mus decumanus*.

Dr. P. Sclater pointed out the characters of a new species of cockatoo living in the Society's Gardens, which he proposed to call *C. ophthalmica*. Two examples of this distinct species had been received by the Society from the Salomon Islands. Dr. P. L. Sclater also read some notes on the sheldrakes living in the Society's Gardens, and on the geographical distribution of the species of this genus of birds.

A paper was read by Messrs. H. Adams and G. F. Angus "On New Genera and some New Species of *Chitonidae* from the Australian Seas."

Ethnological Society, April 28. J. Lubbock, Esq., F.R.S., President, in the chair.—THE papers read were—1. "On the Celtic Language and Race." By J. Campbell, Esq.—While collecting the popular tales of the West Highlands some years ago the author's attention was turned to Gaelic matters generally, and he then formed an opinion as to the western origin of Celtic races—partly from books, partly from language, chiefly from the hearing of popular tales. The author had formed an opinion that it is this tribe or many tribes, speaking a language or a class of languages, that crossed Europe from east to west at some early period and left their traces in European names which have clear descriptive meanings in Celtic tongues, but no meaning in living Teutonic languages. The descendants of these Celtic tribes are now settled in two districts of North America and in one district of Australia, and individuals are scattered all over the world who speak these languages. Before considering any subject it is well to settle the points on which we agree to differ. Before considering whether Welsh and Scotch-Gaelic are two languages or varieties of one, it is well to find out whether we can agree in defining the English word language. (1) By *language* the author understands any method of expressing ideas intelligibly; (2) by *audible*

language, a method of expressing ideas by intelligible sound; (3) by *human language*, any method of expressing human thought; (4) by *speech*, audible human language. Writing and printing the author holds to be late human devices—forms which can be seen or felt, and which express invisible sounds or things that can be imitated by pictures or by carvings.

As to language.—The author holds that every living creature has ideas of some sort and some kind of language. Cats, dogs, and man have a common language, so far as they have ideas in common. They express these ideas by sounds and gestures which are intelligible. Leaving brute languages, let us turn to human speech. Babies have very few ideas; but they have a limited language which is perfectly intelligible to those who understand babies. It is neither Gaelic nor Welsh; but a Gaelic baby can tell any woman, and most men, that it is pleased, or hungry, or sleepy, or angry: a cross baby makes ugly faces and roars; a good-natured specimen grins horribly. So far, brutes and men have thought and language in common; but there is this essential difference. A parrot has the power of speech; but, because he has few ideas to express, he cannot speak any language intelligibly except his own. If he is pleased, he says so by screaming—he does not speak the English which he has learnt. The wisest and biggest of brutes has fewer thoughts than the smallest child of three years old, because one has something which the other has not. The mind of a baby elephant does not grow with its growth. Through the sense of touch deaf and blind people have been taught to read written language and understand ideas which were first expressed by audible sounds in spoken language. This proves that human language is human thought. It proves that men are capable of inventing a language and need not learn one: given ideas, speech follows in due time. The author feels satisfied that human minds would find some means of communication even without the senses which we use. The French traveller sets two fingers astride of a third when he wants to say that he rode. He makes one hand into a boat, and steps in with his finger to say that he went afloat; and, by jogging and waving, he shows that he trotted or met a storm at sea: he imitates—others understand because they remember. The marble form is the form of a real thing which even a dog understands, though he cannot understand the copy. But this secret belongs to men: no other creature thus expresses his ideas by imitations. There is no sign of carving or painting amongst brutes, but the rudest savages have some notions of art, because all men have minds. For these reasons the author would define human speech as a method of expressing human thought by audible sounds; and he holds it to be a gift included in the gift of reason which has not been granted to any other inhabitant of this planet. If the universal language of art be imitation of form and colour addressed to the eye, it is probable that many sounds addressed to the ear were imitations when first contrived also, and that many names were given to things for some quality which suggested the sound. Gaelic is full of sound of this kind. Max Müller in his lectures called this the "Bow-wow and quack-quack theory," and quoted a good story in illustration. An Englishman about to dine in China pointed at a dish and said "Quack, quack;" a Chinaman shook his head and said "Bow, wow." They invented their language on the spot: it was imitative so far, and it needs no translation. But language does not consist entirely of names, and many names cannot be accounted for in this way. At the origin of language we cannot get till we get at the origin of reason. We cannot begin at the source; we must work up stream to discover the origin of any one language. The origin of language the author holds to be out of our reach. The author was satisfied that two men or two tribes accidentally thrown together would construct a language, and that each would take from the other, imitate, and mispronounce. It may be assumed that spoken is older than written language; but, in considering whether Welsh and Scotch-Gaelic are different languages or varieties of one language, writing may be set aside, for the language is older than the writing. We have still to define what a *language* means, and even this first step we shall never pass in this generation. The author holds that languages are harder to class than species. No two men speak the same language exactly alike. With a good stock of broad Scotch a dairy-maid goes to Sweden, and in a few months she makes herself understood. The thing has happened repeatedly, as the author was informed

at Götheburg, with English and broad Scotch and some other tongues. The author himself had travelled in Norway, and set off without an interpreter. From the first day he began to use familiar words picked up at the inn; and he was satisfied that English, with all its dialects, is to be classed with Norse. For like reasons he included Swedish, Danish, German, and Icelandic with all their dialects. Travelling from place to place, speaking always with peasants, passing rapidly from dialect to dialect, and learning by ear alone, he found that each language (so called) helped him to the next. He found words, forms of speech, grammar, and tone crossing and recrossing till the difficulty of speaking consists in shunting the cognate language. These may be different languages now; to the author it seemed plain that they had a common origin. Again, he landed one fine night in Russian Finland, and was as good as deaf and dumb; he could not recognise one familiar word: he is content, therefore, to class this language apart in the meantime. After learning the few words which make up a traveller's vocabulary, he goes to Lapland, and, recognising Finish, he is content to class a third. If he finds a Greek word in Lapp, what is he to do with it? The more he asks about these languages, the more he mixes with the people who speak them; the more he learns, the plainer he sees that these resemble each other and differ from the rest: but *Tana*, "shallow," is the name of a river, and *Hopush* is a horse. He reads the works of philologists who work this point on a scientific method, and he accepts their conclusions willingly, because the author's own limited experience coincides with their laborious investigations. The author has always learned to class Celtic languages together in the same way, and yet to look for a common origin for human speech. The author speaks Scotch-Gaelic fluently, which seems to be a rare accomplishment; and, with the experience gained in travelling through Europe, he has tried his system at home.

Speaking generally, the five so-called living Celtic languages—Scotch-Gaelic, Irish, Manx, Welsh, and Breton—and the words of Cornish which survive in names of places, appear to belong to one class, in the relative proportion of broad Yorkshire, Irish brogue, Swedish, Norse, German, Icelandic, and Teutonic languages, living and dead languages. Taking the author's own dialect as a starting-point, he finds that it differs from the Gaelic spoken in other parts of Scotland about as much as English dialects differ—rather less than more. Crossing to Ireland, he finds that the languages spoken in the north and north-east, about Derry and in Antrim, are clearly dialects of his Gaelic. Irish book-scholars want to make Irish a separate language; and it is commonly said that the language of the north is not Irish, but a jargon. It is, in fact, a mixture of two Celtic dialects, brought about by constant wars and colonization; by the passing of tribes from Ireland to Scotland, and through reflux of waves. Passing to the extreme west of Ireland, to Connemara, the author finds that he can no longer converse with the peasantry, but that he can understand most of what they say by leaping from word to word, as a man leaps over a river on stepping-stones. In the south of Ireland, about Waterford, he finds himself at the end of his tether. The fishermen in the market use a set of numerals which are not identical in pronunciation with the numerals which are familiar to him. From Sutherland down to Waterford there is a chain of dialects; and, if you take the opposite ends, there seem to be two living languages—Scotch-Gaelic and Irish; but the links remain for those who choose to follow them.

The Isle of Man is a stepping-stone between England and Ireland. It has been owned by Scandinavians, and the language of the people is a Celtic dialect, according to the author's views. Here again comes that plague of a definition, What are we to understand by a species or a language? and are we to stop at every pigeon and Scotch island, and rank the island peculiarities as languages? If we do, we must count feathers. There are not only three, but thirty or forty, or some indefinite, exaggerated number of languages in the Hebrides and in England. On the other hand, are we to class them all as one language grievously altered? The author held that Scotch, Gaelic, Irish, and Manx are as Danish, Norse, and Swedish, and that each of these is but a dialect which has diverged from a common stem. By treating Celtic languages as one class, the very road by which the Celts travelled from east to west may be followed. The author's position was that certain European languages are to be classed as Teutonic, and that the same amount of

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resemblance which adds one to the Teutonic class must add one to the Celtic class. If that bit of firm ground is conceded, he maintained that Welsh, Breton, and Cornish hang together as Gaelic, Irish, and Manx, and that these five living and one dead make one class in the same way that three Scandinavian languages are added to English, Icelandic, and Anglo-Saxon, and included in Teutonic. If one set of six go together, the other six must make another set.

The next paper read was "On Celtic Languages and Races," by Sir Justin Shiel, K.C.B.—At the last session of the Ethnological Society an essay was read concerning the Gaels and the Kymri. That essay was devoted to the demonstration of several points on which its author is at issue with generally-recognised opinions. Firstly, it was affirmed that there is no affinity between the Gaelic and Kymraig languages; secondly, that the Gaels and the Kymri are two distinct races, and not descended from the same original stock; thirdly, that Gael, instead of being inhabited by two branches of the Celtic race—the Gauls and the Kymri—was peopled by Kymri only, to whom alone the essayist considered the designation of Celt or Kelt is applicable; fourthly, that the Gauls of Erin and Alba have no affinity in blood or in language with the old Gauls, and must, therefore, have sprung up without progenitors in Erin and Alba; fifthly, that the Kymri, or the ancient race from which the ancient Britons, the Welsh, and the Bas-Bretons sprung, are not derived from the ancient Cimbri or Kimmerians. The object of the present paper is to exhibit the unsoundness of these propositions, and to attempt their refutation. And first, with regard to the affinity of Gaelic and Kimraig—pronounced by the essayist to be "not sister tongues derived from the same parent, but two distinct languages," of which the Kimraig alone formed the speech of Gaul. A rule was laid down by that gentleman for ascertaining a connexion between two dialects that there should be a substantial agreement "in the great body of their words, in grammatical structure, in phonetic character," in their adverbs, conjunctions, prepositions, and auxiliary verbs. To most persons such an agreement would be equivalent, not to affinity, but to identity. Men of philological research, accustomed to trace connexions hidden to a casual observer, are all able to build a structure and prove affinity on much slighter foundations than the above. The opinion of such men is not to be set aside without hesitation. The essayist has started with a principle which, by general acknowledgment, is an error in philology. In defiance of the condition and research of a host of philologists of Germany, France, Great Britain, Denmark, &c., he rejects the connexion of the European languages—Greek, Latin, Gaelic, Teutonic, Slavonic—with Sausist, or Zend, or some more primitive tongue, the mother of both the latter languages. The conclusions drawn from this questionable point ought, therefore, to be looked on with suspicion in their bearing on the connexion between Gaelic and Kimraig. It may be remarked, parenthetically, that the method of examination adopted by the essayist was scarcely likely to lead to the truth. Instead of seeking for points of resemblance, his researches seem to have been directed to the discovery of dissimilarity between the two languages. By the same process it would be possible to prove that English is not the offspring of German.

First deserving of notice is the opinion of O'Donovan, a grammarian of the highest repute in the Gaelic language. Admitting the great remoteness of the connexion between the two dialects in question, which remoteness he considers is proved by the fact that the Gaelic of Ireland and Scotland, though they separated 1350 years ago, may still be regarded as the same language, O'Donovan uses the following words: "But that the Irish and Welsh were, at a still more remote period, the same language will appear to any sober-minded philologist on comparing the great number of words which are identical, or different only in analogical dialectic peculiarities in both languages, the almost perfect agreement in their mode of forming grammatical inflections, and even of their idioms, which are considered the soul of language." The same writer further observes that, when this agreement in grammatical inflection is duly considered, "it will impress the conviction that nothing but relationship of people and identity of dialect could have caused it, be the period of separation ever so remote."

A few observations may be admissible relative to the denunciation of the total ignorance of the ancient Irish previously to the introduction of Latin learning by Christian missionaries, after the year

430 A.D., when St. Patrick landed in Ireland. A knowledge even of an alphabet has been denied to them. In the absence of authentic evidence on either side we must take probability for a guide; and, admitting this principle, the chances seem to be in favour of the Irish having possessed some tincture of knowledge before the introduction of Christianity. There are grounds for believing that the Phoenicians, the Massilians, and the Carthaginians maintained an intercourse with Ireland. The Romans were near at hand in South Britain; it is easy to conceive that a race so intelligent as the Irish should have felt the influence of their civilization. Gaul proper and Spain, both under Roman domination and Roman culture, were not far distant, and in all likelihood contributed to diffuse in Erin a portion of the civilization they were acquiring from their conquerors.

In the discussion on these papers Sir Charles Nicholson asked whether any one had given satisfactory evidence of the actual existence of an Ogham language. He had some doubts upon the subject, for many of the inscriptions he had seen appeared to him to be in characters very like Runie.

Mr. Thos. Wright said the Ogham was not properly a language nor really an alphabet, but the Ogham characters were only signs used for representing an alphabet; in fact, the Ogham was a mediæval secret writing. There were some stones in England with sepulchral inscriptions in Roman and in Ogham at the sides in duplicate.

Mr. Poole said there were some in the British Museum from Cornwall and Devonshire which had not been read. Late Roman characters often broke into Ogham-like characters of a few strokes. With respect to the classification of language, he did not think that the authors of the papers had laid stress enough upon structure. Vocabularies change; but, when a correspondence of structure of languages is made out, their relationship was very clear.

Mr. Lubbock, the president, then gave an interesting verbal notice of a numerous collection of flint objects from the Danish "coast-finds" displayed on the Society's table.

Anthropological Society, May 3. Dr. Hunt, President, in the chair. The following Members were elected:—Messrs. R. Johnson, Dr. T. Williams, C. Jervise, J. E. Killick, W. H. Mitchell, H. Johnson, Sir J. Ranald Martin, F.R.S., W. N. Wilson, Colonel Smyth O'Connor, Professor von Wittich, Professor Müller, G. Wollaston, G. Harris, J. McDonald, W. Kelly, W. G. E. Hobbs, J. R. Langley, E. J. Morshead, W. Chambers, Rev. A. Jessop, J. Pryce Jones, Edward Laurence, Charles Richardson, M. Ricardo St. George, J. Mivart.—The following papers were read:—1. "On the Palæography of the New World," by Mr. W. Bollaert.

2. "On the Precautions which ought to have been taken to Insure the Health of British Troops in case any had been sent to Copenhagen," by Mr. T. Bendyshe.—Mr. Bendyshe deprecated all expression of political opinion either upon the expediency or the probability of such an event happening, treating the subject as merely what ought to be done or considered in the case of any considerable body of Englishmen going to Denmark. He gave an account of the Walcheren expeditions, both those of 1809 and 1747. He alluded slightly to the Russian campaign, the expedition of St. Domingo, and entered into some details of the disastrous march of a French column from Bou Thaleb to Setif in Algeria. Some particulars were given respecting the mode of preserving the public health in Copenhagen, and a suggestion was made that we in this country might take, in that respect, an example from the Danes. The authorities referred to were Pringle, Blane, Parent-Duchatelet, Shrimpton, and M. Boudin.

Royal Asiatic Society, May 2. The Right Hon. Viscount Strangford, President, in the chair. The Rev. B. B. Haigh, D.D., was elected a Resident Member.—THE paper read was a continuation of Dr. J. Muir's "Contributions to a Knowledge of Vedic Mythology and Cosmogony," the deities under consideration being Sûrya and Savitri, and Agni.—Sûrya and Savitri are both exact personifications of the sun, and the reason why in any particular case one name should be used in preference to the other is probably supplied by some difference in the aspect under which the sun was conceived, or by some diversity in the functions which he was regarded as fulfilling. Indeed, on one passage in which the two are expressly distinguished from one another, the commentator remarks that before his rising the sun is called

Savitri, and at his rising and setting Sûrya,—a distinction, however, which does not quite seem to be borne out by other passages. After citing many verses, in which the several characteristics and functions of each are prominently exhibited, the writer proceeded to give the etymology of the word Savitri—viz., from the root *su*, to which three meanings are attached—1, to bring forth; 2, to pour forth a libation; and 3, to send or impel; and dwelt at some length on the constant play upon the words Savitri and the various other derivations of the root *su*, which is unexampled in the case of any other Vedic deity. Agni, the *ignis* of the Latins, is the god of fire, and derives his principal importance from his connexion with the ceremonial of sacrifice. He is one of the most conspicuous deities of the Rig-Veda, and the hymns addressed to him far exceed in number those which are devoted to the celebration of any other divinity, with the sole exception of Indra. Numerous passages were quoted, descriptive of his various manifestations, and of the triple existence ascribed to him as the sun in heaven, as lightning in the atmosphere, and as ordinary fire on the earth or in the waters. Some places, again, were mentioned in which the highest divine functions are attributed to him, and others in which he is identified with different gods and goddesses—as Indra, Varuna, Mitra, Sarasvati—and, lastly, a few in which it is said of him that all gods are comprehended in him, and that he surrounds them as the circumference of a wheel does the spokes. A résumé of the character of these deities, and the position they severally occupy in the Vedic Pantheon, will be given in the concluding paper.

Royal Institute of British Architects, May 2. Thomas L. Donaldson, Esq., President, in the chair.—THE following gentlemen were elected Officers for the ensuing year:—President—Mr. Thomas L. Donaldson. Vice-Presidents—Messrs. E. Christian, C. C. Nelson, and G. E. Street. Honorary Secretaries—Messrs. J. P. Seddon and Charles F. Hayward. Honorary Secretary for Foreign Correspondence—Mr. Charles Charnick Nelson. Ordinary Members of Council—Messrs. G. Somers Clarke, Benjamin Ferrey, J. H. Hackewill, O. Hansard, H. Jones, G. J. J. Mair, W. A. Boulnois, R. Brandon, E. I'Anson, S. S. Teulon; Messrs. R. K. Penson of Kidwelly, South Wales, and J. H. Chamberlain of Birmingham were also elected Members of Council. Treasurer—Sir W. R. Farquhar, Bart. Honorary Solicitor—Mr. Frederic Ouvry, F.S.A., F.R.S.L. Auditors—Wyatt Papworth, T. M. Rickman. The annual report and balance-sheet were read and, with some few alterations, adopted, and a vote of thanks to the office-bearers of last year was agreed to.

MEETINGS NEXT WEEK.

MONDAY, MAY 16th.
BRITISH ARCHITECTS, at 8.—9, Conduit Street, Hanover Square.

UNITED SERVICE INSTITUTION, at 8.30.—Whitehall Yard. "Progress of Ordnance Abroad" (Subject continued): "American Heavy Guns;" Com. R. A. E. Scott, R.N.

TUESDAY, MAY 17th.
ROYAL INSTITUTION, at 3.—Albemarle Street. "On Animal Life;" Professor Marshall.

HORTICULTURAL, at 3.—South Kensington. Election of Fellows. Lecture on "Ferns;" Mr. Moore.

ANTHROPOLOGICAL, at 8.—4, St. Martin's Place, Trafalgar Square. 1. "On the Contents of a Bone-cave at Kirkhead, near Ulverstone;" Mr. G. E. Roberts. 2. "On Human Remains from Peterborough;" Mr. G. E. Roberts and Mr. C. Carter Blake, F.G.S. 3. "On Syphilis in the New World;" Mr. W. Bollaert. 4. "On Syphilis in a Monkey;" Dr. Royston Fairbank.

STATISTICAL, at 8.—12, St. James's Square. "The Mortality of Eurasians;" Mr. P. M. Tait. "The Statistics of Roman Catholics in England;" Mr. W. G. Lumley.

PATHOLOGICAL, at 8.—38, Berners Street, Oxford Street.

ARCHITECTURAL EXHIBITION, at 7.—9, Conduit Street, Regent Street. "Jerusalem at the Period of the Great Siege;" Mr. Simpson.

WEDNESDAY, MAY 18th.
SOCIETY OF ARTS, at 8.—John Street, Adelphi. "On Oyster Culture;" Mr. Lowe.

PHARMACEUTICAL, at 11.—17, Bloomsbury Square. Anniversary.

ROYAL SOCIETY OF LITERATURE, at 4.30.—4, St. Martin's Place.

THURSDAY, MAY 19th.
ROYAL INSTITUTION, at 3.—Albemarle Street. "On Music (1600—1750); Mr. Hullah.

ZOOLOGICAL, at 4.—11, Hanover Square.

LONDON INSTITUTION, at 7.—Pinsbury Circus. "On Astronomical Physics;" Mr. Brayley, F.R.S.

NUMISMATIC, at 7.—15, Gate Street, Lincoln's Inn Fields.

CHEMICAL, at 8.—Burlington House. 1. "Chlorophosphide of Nitrogen;" Dr. Gladstone. 2. "Constitution of Wood Spirit;" Mr. Dancer. 3. "Apparatus for Gas Analysis;" Drs. Williamson and Russell. 4. "Atomic Weights of Metals;" Dr. Williamson.

FRIDAY, MAY 20th.
ROYAL INSTITUTION, at 8.—Albemarle Street. "On Day and Night in the Moon;" Mr. Nasmyth.

PHILOLOGICAL, at 8.—Somerset House. Anniversary.

SATURDAY, MAY 21st.
ROYAL INSTITUTION, at 3.—Albemarle Street. "On Falling Stars;" Mr. A. Herschel.

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ART.

ROYAL ACADEMY EXHIBITION.

THE place of honour in the East Room is rightly given to John Lewis's wonderful picture of "The Hôsh (Courtyard) of the House of the Coptic Patriarch, Cairo" (110). The Copts claim to be the descendants of the early Egyptian Christians, and they are governed by a patriarch who is usually chosen by lot from the monks of the Convent of St. Anthony in the Eastern Desert. He is styled Patriarch of Alexandria, but he generally resides in Cairo. In the picture before us, he is represented seated on a slightly-raised platform in the quiet, drowsy courtyard of the house, where, screened from the sun by the umbrageous foliage of an acacia which just admits the rays of light to flicker through it, he dictates to his secretary despatches to a convent in the Desert, which Arab messengers are waiting to convey to their destination. Attendants move to and fro. A caparisoned camel and her young one, and some large white goats, stand lazily, or lie at rest; numerous doves take their short flight, or brood musically among the spreading branches of the acacia; a woman and a young boy are idly feeding the doves, and the numerous ducks which gather about the fountain of clear water, or glide upon its surface: the ground is tessellated by the ceaseless play of light and shade. So perfectly is this Eastern scene brought before the mind of the spectator, who will allow himself a few minutes to dispose of the impressions made upon him by other pictures, that he gradually becomes oblivious of all besides the scene he is contemplating; feels himself, as it were, a part of it; enjoys the cool delicious shade spread over the stage on which the multiform action passes; and, while he gradually penetrates the intricacies of this wonderful composition, and perhaps detects some of the subtleties by which his eye is led from one point of interest to another, he will, according to his knowledge, rise to an appreciation of the consummate art that is to be discovered in this fine work—art too subtle indeed for the understanding of the untutored mind, yet, in this greatest result of the artist's high intelligence, affording pleasure alike to the learned and the simple, by setting before us all a richly-illuminated page of the contemporary life of modern Egypt. We cannot enter upon an analysis of the constructive merits of this fascinating picture; but we may fearlessly assert that it is the *chef-d'œuvre* of the master, and that in it may be found combined all the elements of power which have created a well-deserved reputation and placed him among the foremost painters of our time. A careful examination of this picture will furnish a clue to the understanding of his other and less important works in the Exhibition, and render unnecessary further comment on the qualities by which they are all alike distinguished. Like all fine works, they are imperfect; but, like all fine works, they also teach a lesson; and, through the careful toil and infinite patience which are perhaps too visible in the execution of the picture before us, we may learn that right finish means the full result of knowledge, and not the empty execution of manual skill.

Let us turn now for an example of another kind to another great work—"A Spanish Wake," by John Phillip: it is also the finest picture the artist has exhibited. The "waking" is for a dead infant, the soul of which, according to the popular belief, mounts to heaven without making its passage through purgatory. This doctrine is a humane one, and it appears to be sufficiently consoling to all but the mother, who remains seated apart, and not far from the corpse of her child, the form of which, decked with flowers, is partly seen within the death-chamber, and under the light of a lamp, suspended immediately over it. Within the dark shadow of the house and of her own grief she has withdrawn herself, urged by an instinct, more powerful than a barbarous custom, to retire from the scene of revelry, where she sits, unconscious of the solicitations of her husband and sister, who urge her to rejoin the wild dancers in the sunlight. The treatment of the picture is highly dramatic. The bright sunshine, the wild movement of the dancers, the din of the tambourines and castanets, the festal costumes, and, not least, the ruddy child of a neighbour, who claps its little hands with glee close to the spot whereto the bereaved mother has withdrawn herself, are all in strange but true contrast to the shadow and to the sorrow which are universal counterparts of sunshine and gladness. This is a very noble picture: it presents us with a true image of human life, the key-note of

which unlocks our sympathies, and through them teaches us what manner of men and women we are, and how little the accidents of birth, or position, or education, can really separate us from or raise us above our common human nature. Of the technical qualities of the picture it is not necessary to speak—they are excellent of their kind: colour, light, and a rare power of execution make it the most telling, and perhaps most attractive picture in the room.

Mr. Leighton has reposessed himself of the sympathies which some of his admirers withdrew from him last year. The fickleness of public favour is proverbial. In the case of a rising painter, the ordeal of public exhibition is very trying: if, after he has been placed on the pedestal to which his admirers have raised him, he shall be so unfortunate as to paint a picture which does not meet with public approval, the public ominously shakes its head, detects unequivocal signs of failing power, and compares his works disadvantageously with those of another favourite, whose acquirements are of quite another order, but who happens at the moment to reign in his stead. This was the case with Mr. Leighton last year: he produced an ugly but very powerful picture of "Ahab and Jezebel," and also a picture of a girl feeding peacocks, which, with all its technical merits, was false in effect. In the present Exhibition he has a large composition of "Dante in Exile at Verona," a subject which is more allied to his genius, and an episode from the story of Orpheus and Eurydice, in the painting of which are displayed acquirements of a very rare order amongst English painters. Each man's work is and must be according to his nature, and it is unwise in us to deplore in the works of one artist the absence, when not wilful, of qualities which we admire in those of another. The faults urged against Mr. Leighton's pictures are those which arise from a nature alive to all the harmonies of his art; and this nature, while striving to express its sense of beauty in form and expression, is always most in danger of becoming effeminate and insipid. Mr. Leighton's acquirements are so extensive, that his work can never become insipid; but, to a certain extent, it is effeminate. The head of the young man in the picture called "Golden Hours" (293) is an instance in point; and even in the head of Dante we miss the sharpness, the sallowness, and something also of the intensity of expression which we are accustomed to look for in the countenance of the great Italian. But, if we note the absence of character and force in the works of this painter, we are not insensible to the presence of tenderness and beauty. The face and figure of the Eurydice are exquisitely beautiful in form and expression; and there is no single piece of drawing in the Exhibition, as far as we know, that equals that of the head and left shoulder of the female figure in this composition; in the Dante, again, the beauty and womanly tenderness of the young girl who turns to look upon Dante arrest the attention of all; and such signs of human sympathy, had they been common, would have gone far to alleviate the bitterness of neglect which it was the hard lot of the poet to endure. "Dante in Exile" is the most important work Mr. Leighton has produced since his first picture of "The Triumph of Cimabue;" and in it are present, as we should expect, both his power and his weakness. The plan or composition of the work is faultless, if not original; the action of the figures is dramatic, the drawing is correct, and the draperies are cast with an amount of knowledge and taste which we shall look for in vain in the works of most English artists; the arrangement of colour is evidently not the result of a mere instinct, but of a perception educated by study of the great masters; and the colour itself only lacks the quality which should lead us to forget the material with which it is produced; the story is clearly told, and no need exists for its explanation in face of the picture. It is difficult to say why a work of art so thoroughly accomplished fails to elicit our deepest sympathies; it may be that the work itself is too obvious, or that the excellence of the workmanship distracts our minds and prevents us from dwelling on the historical incident represented. What is termed quality in painting, which is produced mainly by the skilful use of opaque and transparent colours in juxtaposition, is wholly wanting; and its absence is felt; and, although we are too much inclined to accept it in lieu of more important excellences, no artist can safely afford to neglect it. Still, with all that may be urged in the way of objection to this and to other pictures by the same hand, we must accord to Mr. Leighton a place in the first rank of those to whom their countrymen point with satisfaction and pride.

Mr. Armitage displays great power and knowledge in the large picture of "Ahab and Jezebel."

It has been rightly observed that he should be rather employed in the decoration of the wall-surfaces of our national buildings. He is rather a French than an English painter; and in this, as in all his works, we trace the result of a severe school and careful study. This work is out of place in an exhibition of small and highly-coloured pictures: it possesses all the qualities of fresco-painting, and it is therefore seen to great disadvantage among pictures generally conceived for the display of qualities of a different kind: it seems flat, devoid of colour, and, but for its size, would probably be overlooked by nine out of every ten visitors. But how many English painters can we count who can draw with so much certainty and style? The painter's intention seems to have been to dispense with pictorial effect, and to rely only on an abstract representation, in the figures of Ahab and Jezebel, of the moral idea of the story: otherwise he would surely have called the colour of the East to his aid, and given us the swarthy, sun-burnt complexion of the King and Queen of Judah.

Millais's contributions this year consist entirely of portraits. The most popular, and, upon the whole, perhaps the most satisfactory, is the sequel to the picture he painted last year called "The First Sermon." "The Second Sermon" is altogether a better work than its predecessor, probably because it was conceived as a picture from the beginning. There is little to be said about it: it must be seen, and its power and beauty will be readily felt and acknowledged. No one but Millais could have painted it. Less pleasing, but more wonderful as a masterpiece of painting, is the picture of two children gorgeously attired, seated on the floor before a bowl containing golden fish. "Quality," which we have found to be wanting in Leighton's pictures, is the great characteristic of everything painted by Millais. The left arm of the elder child in this picture is the most magical bit of painting in the Exhibition: the golden fish actually seem to be endowed with life; the gems sparkle; there is a very genius of imitation in the painting of the lace-trimmed crimson velvet and the silken-stockinged leg. As a picture, it is neither complete nor agreeable; but, as an example of Millais's power of truthful imitation, it is perhaps the most interesting work that ever came from his hands.

ART NOTES.

THE original cartoon of "Shakespeare and English Literature, from 1564 to 1864," by W. Lindenschmit, on view at the Crystal Palace, close to the Shakespeare House, is, we understand, for sale, the artist being desirous that it shall have its abiding-place in England. Other German art additions to Shakespeare illustration are—a lithographed series of twelve scenes from his plays, in imitation of photography, and printed on cards the size of *cartes de visite*, in a case, entitled "Shakespeare Album," published by Dondorf at Frankfurt; and a lithograph of Mr. Muspratt's well-known Bust of Shakespeare, by C. Schacher.

THE prices realized for pictures this season do not reach the average of what they have been for the last four or five years. At Messrs. Christie, Manson, and Wood's, however, on Saturday last, there was a slight improvement. The sale included the collection of the late Mr. Edward Wright Anderson, and the following were among the principal pictures, chiefly of the Flemish school, contained in the day's sale:—Lot. 53. W. Van de Velde—The Dutch Fleet off the Texel, from the collection of Lady Palmerston, exhibited at the British Institution, 650 guineas; 54. N. Berghem—View in Italy: a party of peasants with mules, cattle, and sheep halting on the bank of a river, a dog in the foreground, from the same collection, exhibited at the British Institution, 680 guineas; 59. Wouvermans—The Lake: a lady and cavalier allowing their horses to drink at the shallow water, a peasant with a laden horse behind, women washing, 140 guineas; 62. Isaac Van Ostade—A Winter Scene: a frozen river, a group of travellers issuing from an inn shaded by a large tree, panel, from the Boursault collection, 280 guineas; 99. Italian Landscape: a rocky and picturesque scene under the aspect of a sultry day, formerly in the Earl of Shaftesbury's collection, 305 guineas; 116. Sir D. Wilkie—Interior of a Cottage: a man seated before a fire at a table, on which is a looking-glass, &c., a woman washing a child's face in the background, a dog, a pan, and other accessories in the foreground, painted for the late owner, signed, and dated 1805, 195 guineas; 117. Canaletti—A View on the Grand Canal, Venice, with a gondola race, 290 guineas. The day's sale produced 7350 guineas.

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MR. O'NEIL's picture of the landing of the Princess Alexandra has been purchased by Messrs. Agnew for £2000.

THE exhibition at this year's *Salon* in Paris is not very exultingly spoken of by the critics. Although there are upwards of 4000 pictures and other objects of art, yet there appears little of very great importance among them. Strangely, there is not a single portrait of Napoleon III. to be found there, while there are several of the "Prince Impérial;" among others, one by Winterhalter. Very little appears this time of last year's martial scenery; two or three fights are all that is to be found of the "Gloire." Meissonnier's "The Emperor at Solferino," vainly expected for the last *Salon*, has not made its appearance yet. The *genre* is sown broadcast: village-scenes, weddings, funerals, schools, &c. Sculpture looks very threadbare. Not a single new model—everywhere the venerable old types. Millet and Cavelier, the heroes, shine by their absence. Clesinger has a "Julius Cæsar" and two models of a statue of Francis I. and Napoleon I., which are highly praised. So much for a first general survey as furnished by foreign papers.

KEPLER'S monument in Weilerstadt, by Director Kreling, is approaching its completion. The reliefs will represent scenes from Kepler's life, while the pedestal will contain, in four niches, the figures of Copernicus, Tycho de Brahe, Michael Mästlein, and Jost Burg, the astronomical instrument-maker. These figures will be cast in bronze, and be about four feet high.

MUSIC.

THE OPERAS—NICOLAI'S "FALSTAFF."

IT is not easy to understand the great popularity of the "Merry Wives of Windsor" in Germany. Often has music much worse than Otto Nicolai's been forced into vogue by the manifold personal influences which can be brought to bear on the success of new works; but the composer of this opera has been fifteen years dead, and the favour it has won among his countrymen must be genuine. And yet, when the piece is submitted to our English opera-going public, with every advantage of setting and performance, it fails to captivate us. Its first performance received certainly the usual boisterous greeting of a "first night," but our public refuses to be further smitten. Perhaps the overwhelming success of "Faust" has made us for the moment more than commonly exacting. Perhaps the singular present barrenness of the musical world of Germany may account for the phenomenon. A single opera, Herr Offenbach's "Rheinnixen," made up the whole of the new music heard at the Vienna Opera-house during its late season of nine months! Perhaps the true explanation is that a German public, though more truly musical and better instructed than ours, is more temperate in its demands than we are. A Viennese or Berliner takes his afternoon opera as one of the every-day amusements of his life, paying no more for the indulgence than a Londoner does for a cup of coffee and cigar after dinner. He may fairly, therefore, be content if the music is simply pleasant without being excitingly beautiful. Opera is to the English middle-class, on the other hand, the *ne plus ultra* of fashionable entertainment—a thing to be taken sparingly as a rare and costly "treat." Here, therefore, the phrase "good opera" means not simply an opera which gives you a pleasant evening of good music, but a piece which is up to the average of the score or two of great works which we have come to regard as the standard of operatic splendour or beauty. All but the few to whom money is no object, and another few who gratify a genuine love of music by haunting the upper regions of the theatre, find the opera portentously expensive, and expect therefore to be enchanted and excited up to the full measure of their outlay. Judging of opera-music by a standard partly suggested by graver and greater forms of the art, they will not come to hear it unless it be either very good or very captivating. Nicolai's opera does not answer to this description. Its music is of a kind of which one can quickly take the measure without presumption. It is generally graceful, never dull, and never more than moderately lively. A cheerful, easy-going simplicity is its chief characteristic. It has enough melody to keep the attention of the listener pleasantly awake, sometimes touching the limits of vivacity, but rarer becoming brilliant. It has the great merit, however, of unity, and, to a certain extent, of individuality of style. It is a long way removed from the electrical brilliancy of Auber;

but then it does not affect to be Auberish. It approaches nearer to the lightsome piquancy of Herr Flotow; and yet it is no imitation of this either. It is, indeed, more substantial in its structure, and more varied in its instrumentation, than the work of the Viennese favourite. For consistency and unity of style Nicolai, so far as this piece is a sample, will compare well with any composer; but, of the more telling qualities which alone seize the fancy of our English public, and of most other publics, his "Falstaff" shows but little.

To analyze the music in detail would be superfluous; and the plot may be described in a line as a cleverly-managed and somewhat shortened translation of Shakespeare into the language of opera. The only piece which can be said to have taken the public is the love-song alluded to last week. This is quite a little gem of melody and instrumentation. The "little tiny boy" of *Falstaff* would probably be effective too, if sung by any other bass than Signor Junca, who is a model of painstaking correctness, but a *Falstaff* in nothing but bulk. A singer with one-twentieth of the humour of a Ronconi or a Lablache would be overwhelmingly funny in the part; but Signor Junca's perfunctory jocosity falls quite dead upon the audience. The part-writing throughout the opera will attract notice by its clearness, and in some places by its elegance. The rhythms, however, often approach dangerously close to the jog-jog of the polka. The duet between the two plotting "wives" (Mdlle. Titien and Bettelheim) is open to remark on this score. Another duet between Fenton and Anne Page (Giuglini and Mdlle. Vitali) contains some most graceful passages. The last act is a distinct advance, however, upon the other two. The instrumental prelude and chorus of invisibles which open the scene under Herne's Oak (a scene into which the magical skill of Mr. Telbin has thrown a true meet-me-by-moonlight feeling) are very beautiful. The delicacy of their execution by Signor Ardit's band and choir is equally admirable. Scarcely less pretty is the little trio between the fat knight and his two tormentors; and throughout the scene, especially in the mock-fairy music, there are graceful touches which show the composer to have possessed a vein of poetic invention which might have been worked to more advantage on a more congenial subject.

On the execution of the opera we need add no more to the notes of last week. Let it only be said again that it was in all respects admirable. The first performance of "Faust" for the season at this house is announced for to-night, and the rehearsals of "Fidelio" are said to be actively going on. Mdlle. Titien ought to be the finest Leonora the Londoners have yet seen. Signor Gardoni has been engaged, and will appear in the "Traviata."

Mr. Gye is deploying the resources of the Covent Garden company with most unflagging activity. The first appearance of Mdlle. Adelina Patti with Signor Mario in the "Barbiere," of Mdlle. Lucca in the "Huguenots," and of Mdlle. Lagrua as Alice in "Robert le Diable," have been the attractions of the current week. Mdlle. Patti sings in the "Sonnambula" on Monday, and the much-expected production of "Faust e Margherita," with Mdlle. Lucca in the part of Margaret, is announced for Thursday. Mdlle. Patti comes from Paris overwhelmed with honours; her season there has been a string of triumphs, and she has been fêted like a queen; and rival cities are contending for the privilege of hearing her in the coming winter. An almost equal enthusiasm greeted her re-appearance on the boards which witnessed her earliest *début* on this side of the Atlantic. The "Barbiere," with Mario, Ronconi, and this now unsurpassed Rosina, is something which criticism can afford to leave alone.

R. B. L.

MEYERBEER'S LAST DAYS.

A FEW lines may suffice to record the little there is to tell of the last days of the great composer. It was on Saturday, the 23rd April, that he first became unwell. He sent for his usual doctor, who, however, found nothing to be alarmed at. On the Tuesday he was worse, though another physician, Dr. Rayer, who was then summoned, still noticed no grave symptoms. During these days he talked much about his "Africaine," and the question whether he should preface the opera by an overture or a simple introduction. At the first visit of Dr. Rayer, in reply to a remark complimenting him on his works, he said, "You are too indulgent; but I have a number of ideas here," he added, putting

his fingers on his forehead, "and a number of things that I should like to do." "You will do them," replied the doctor. "Do you think so? Well, so much the better." On Sunday the 1st, towards mid-day, the attack seemed to be giving way;* but this was at the expense of the general strength of his system. He seems to have sunk gradually from that time. At eight in the evening of the same day he "wished a very good night," as he had done on the preceding evenings, to those who were gathered round his bedside. Among the number was his wife, his three daughters, and M. Jules Beer, his nephew. All hope had by that time disappeared. At twenty minutes to six in the morning of the 2nd of May he passed away. His breathing and pulse had become quite imperceptible, and only one sigh marked the actual moment of his departure—so tranquil was his end. A few hours afterwards Rossini, arriving from Passy, where he had heard of the illness of his friend, called to ask how he was. Suddenly hearing the sad news from the porter, he sat down, says the narrator from whom we quote,† and burst into tears.

A paper was found in Meyerbeer's portfolio marked "To be opened after my death." In this he gives directions as to the disposal of his remains. He had been haunted, it seems, by a singular dread of being buried before life was extint, and the paper contains provisions for guarding against this. The news of his death fell on Paris like a thunder-clap. Measures were at once taken for paying the last honours to his remains in a manner befitting the immense debt that France owes to him. A grand funeral procession accompanied the corpse to the Northern Railway-station. A great crowd of musical celebrities, poets, and artists were there to say adieu, in the name of Paris, to their great guest. His own solemn music was played and sung in funeral pomp, and more than one eloquent "discourse" was pronounced over the bier. The speakers dwelt much, with pardonable pride, on the honour done to France and her metropolis by Meyerbeer having sought there the means of producing his greatest works. They dwelt, too, on the modest simplicity of the life which he had led among them—a simplicity uncorrupted by the temptations of vast wealth, fame, and honours. When these farewells had been spoken, the train carried his remains to Berlin. There, on Monday last, he was laid, as he had wished, by the side of his mother and two children. His own music again was his funeral chant.

MUSICAL NOTES.

PROFESSOR STERNDALE BENNETT is said to be at work upon a symphony. Let us hope that the report is true. This great musician, if we may be allowed to say so, owes it to his own fame as well as to the world to write more than he does. A page of such music as the "Naiads" or the "Wood-nymphs" would outweigh the revival of a dozen "Philharmonics."

AMONG other interesting things produced by Mr. Hallé at his last Pianoforte "Recital" was Schubert's Sonata in D major, op. 53. The world, or our English section of it, is not yet sufficiently aware of the beauty which is to be found in the almost neglected pianoforte music of the great song-writer, and Mr. Hallé is to be thanked for thus helping to dispel our ignorance.

MR. DEMPSTER, who is well known in America as a song-writer, announces a performance which he calls "Musical Illustrations of Tennyson's Poems," at which he will sing four settings of lyrics from the "Idylls" and his cantata "The May-Queen." This last composition has the credit, according to an American critic, of having contributed largely to the Transatlantic popularity of the poem.

M. LEMMENS has been performing on the harmonium to the delight of many audiences in London. His surprising command over the resources of the instrument enables him to extract from it effects which make the listeners forget the ungrateful character of its tone. He played at the concert given by Miss Kate Morrison, a young pianist, on the 9th instant.

THE Lower Rhine Festival is to be held this year at Aix-la-Chapelle in Whitsun week. The chief works to be performed are Handel's "Belshazzar," Mendelssohn's 114th Psalm, and the Choral Symphony of Beethoven.

MADAME ARABELLA GODDARD's benefit at the Popular Concert on Monday, with the coincident attractions of the playing of M. Sivori and the

* His malady was an intestinal disorder which had troubled him for many years.

† M. Edouard Monnais in the *Gazette Musicale*.

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singing of Mr. Sims Reeves, drew together an audience which might be called overwhelming if the St. James's Hall were not by this time accustomed to these sights on Monday evenings. The unusual appearance, however, of the body of the hall, converted entirely into stalls, was a proof that fourteen years' acquaintance with Madame Goddard's playing has not lessened the delight with which the most intensely musical section of our musical public listen to it. To enlarge upon the beauties of this particular performance would be only to repeat eulogies which are superfluous so long as the artistic completeness of Madame Goddard's playing meets with its deserved reward of an universal and cordial recognition.

It is announced that a revised and cheap edition of Mendelssohn's letters will shortly appear, "prefaced by an attempt at a character of the great man and musician" by Mr. Chorley.

MR. JOHN CAULFIELD, a nonagenarian, who was connected with Drury Lane Theatre when Sheridan's "School for Scandal" was first put upon the stage, and is himself as active at ninety-one as many a man at sixty, has just handed to us a copy of "A Collection of the Vocal Music in Shakespeare's Plays," much of which he tells us he took in a kind of "musical short-hand" during the performances, with the sanction of Mrs. Jordan and others, and which was afterwards completed by the addition of a bass by Dr. Arnold. We shall take an early opportunity of noticing this curious book, of which only fifty copies have been printed, and which is sold by Mr. Waller of Fleet Street, and Mr. Lacey of the Strand.

SCHNEIDER, the celebrated organist, has lately died at Dresden. He was born in 1789.

MUSIC FOR NEXT WEEK.

MAY 16th to 21st.

MONDAY.—Fifth Philharmonic Concert, Hanover Square Rooms, 8 p.m.

TUESDAY.—Fourth Musical Union Matinée, St. James's Hall, 3.30 p.m.

MR. Dempster's Vocal Entertainment, Messrs. Collard's, 2.30 p.m.

WEDNESDAY.—Musical Society's Orchestral Trial, Hanover Square Rooms, 8.30 p.m.

THURSDAY.—Pianoforte Quartett Association's Concert, Messrs. Collard's Rooms, 3 p.m.

SATURDAY.—Mr. W. Macfarren's Pianoforte Performance, Hanover Square Rooms.

Crystal Palace Opera Concert, 3 p.m.

OPERAS.—

COVENT GARDEN.—To-night, and Tuesday, "Roberio;" Monday, "Sonnambula;" Thursday, "Faust e Margherita."

HER MAJESTY'S.—To-night, and Wednesday, "Faust;" Tuesday, "Traviata;" Thursday, "Falstaff."

THE DRAMA.

"THE FOX-CHASE" AT THE ST. JAMES'S; "LEVASSOR EN VISITE," &c.

MR. DION BOUCICAULT'S new five-act piece, successfully produced at the St. James's on Wednesday evening, is founded upon the French drama of "Sullivan," the original of "David Garrick," now performing at the Haymarket; but between the two adaptations there is hardly any likeness to be discovered. The "Fox-Chase" is called a comedy, but in point of fact it is made up of scenes ranging from broad practical farce to sensation melodrama. Mr. Boucicault himself suggesting the nondescript character of his work in the tag spoken at the end of it, in which he authorizes his audience to call it anything they please. In point of construction the piece is as unsatisfactory as it could well be, and betrays the earlier handling of the author; the writing, on the other hand, is impressed with the vivacity and whimsicality brightly characteristic of "London Assurance" and the works which first brought him into favour as a dramatist. Nobody, in fact, could have written the piece but Mr. Dion Boucicault. The story, we think we may fairly say, is not in the least interesting, and the strength of the piece is entirely in the characters portrayed, and in the sprightly dialogue to which they give utterance. Perhaps the points of greatest novelty are the situations in which Mr. Charles Mathews, as Tom Waddy, is seen up an apple-tree, down a well, and in the buffalo-robés and painted face of a red Indian, fetching out gymnastic and pantomimic accomplishments hardly to have been looked for in the most elegant of light comedians. This Tom Waddy, though a bit of a scamp by the force of circumstances over which he has had no control, is the pleasantest character in the piece. By representing himself as a gentleman "with one virtue and a thousand crimes"—whereas he is only a debtor playing at hide-and-seek with his in-

siderate creditors—he has won the heart of a romantic young lady, *Laura St. Leger* (the *Ada Ingots* of the Haymarket comedy), who from much reading of super-romantic novels has come to think such a character the beau ideal of a lover. In the end he turns out to be the son and heir of his presumed aunt, *Miss Athenia Verditer* (Mrs. Frank Matthews), a lady given to electro-biological studies and the civilization of South-Sea Islanders, under the spiritual guidance of one *Twining*, who affects a religious garb, and indulges in very low-church sentiments with regard to most subjects. The hunting down of this straight-laced gentleman gives the title to the piece—good reason for the "chase" being given by Mr. *Twining*, who—whom a lawyer's clerk—holds certain papers belonging to *Miss Athenia Verditer*, and sufficient to enable her to acknowledge her son without scandal; and who further steals a pocket-book containing a hundred thousand pounds in bank-notes, and sets fire to a house to avert discovery. The "Sullivan" incident is totally changed in the process of adaptation. *Mordant* (the "David Garrick" of Mr. Robertson's comedy) is represented as already married to a lady, from whom he has run away—being proud and penniless—on discovering that his bride is a rich heiress instead of being equally poor with himself. Compelled to seek a means of earning his bread, he has taken to the stage and become a popular actor, in which capacity *Miss St. Leger* has seen him, and instantly persuaded herself that she is deeply in love with him. Her father, a vulgar, purse-sufficient, City banker, visits the actor, and, as in the Haymarket piece, it is arranged between them that *Mordant* shall dine in company with the romantic girl, and enchant her. On reaching *St. Leger's* house, *Mordant* finds himself face to face with his deserted wife, and both find themselves at cross purposes for the remainder of the story, *Laura St. Leger* being led to believe that her adored actor is a little too wicked even for her, and transferring her passion to the less obviously transgressing *Tom Waddy*. That "The Fox-Chase" will enjoy a very protracted run we should not like to predict; but that, in spite of all objections, it is, in the main, very amusing, we have no hesitation in saying. Mr. and Mrs. Charles Mathews, in the principal parts, played with a spirit and enjoyment that are catching, and drive away any inclination we might have to be severely critical. All the actors were warmly called for at the end of the piece, which, in spite of a few hisses bestowed upon it, must be reported as having achieved a real success.

We are glad to believe that the patronage accorded to M. Levassor during his May visit last year was such as to induce him to come amongst us once more as a public entertainer. His fame is truly European, and it is generally enough to mention his name in circles where the modern drama is in favour to call up smiling recollections of his admirable comic acting on the stage as well as of his more recent performances as a buffo-singer. In the latter capacity he is almost unrivalled, and, extensive as his *répertoire* is, it is almost impossible to decide in which of his comic scenes or songs his execution is the most perfect. The programme of his present series of entertainments, so far as it has been unrolled, presents nothing absolutely new; but, on the other hand, it contains a selection of his most popular pieces, and, what is of some importance to the success of his undertaking, nothing that can fairly provoke objection on the score of that freedom of expression or allusion which is so commonly a characteristic of the *chanson comique* of our neighbours as of ourselves. With the exception of an elaborate portrayal of the physical misery which the French know under the name of *le mal de mer*, and which we designate much more directly and coarsely, the whole of the pieces in the programme are such as provoke merriment. In the buffo scene in which M. Levassor gives this representation of a painful *actualité* he personates an Englishman—a *Mr. Bull Bull* of the Theatre Royal Drury Lane, an *artiste* with an extremely limited knowledge of the French language and a correspondingly firm reliance on the efficacy of his "Murray's Travel-Talk." *Mr. Bull Bull* is about to visit Paris, partly for the advantage of seeing an English play in the original French, and partly to get an engagement as an actor at the Théâtre Français. The character is a good-humoured retort of the "Mossos" so well known in the pages of *Punch*, and at whom the late Albert Smith was never tired of poking fun, and exhibits an admirable bit of caricature-painting which we Englishmen—lords of the sea—can afford to applaud with the utmost heartiness. "Les Cocasseries de la Danse" gives M. Levassor an opportunity to parody the standard

dances of the drawing-room; and he avails himself of it to give a series of wonderfully well-studied sketches of the spiritless, awkward, uncouth, and riotous styles of dancing with which we are all familiar. Two of the scenes in the programme are strikingly contrasted: in one M. Levassor represents with exquisite delicacy of detail *Bonhomme*, a very old man, who, when nearly all else is lost to him, finds happiness in bare existence; in the other he portrays *M. Prud'homme*, an old provincial, loud-voiced, peppery, suspicious-of-all-things Parisian, and a *propriétaire* with a strong, not to say violent, sense of his own importance, who recounts, with energetic and purely provincial denunciation, the vexations of which he has been the impatient victim in searching for a lodging in the Paris of to-day. One of the most amusing pieces, however, is a scene executed by M. Levassor and Madame Teisseire (by whom, as on the occasion of his last visit, he is accompanied) entitled "Deux Tourtoreux." The two "turtledoves" are a husband and wife, who, while leading a perfect "cat-and-dog life" in the seclusion of the conjugal home, are very patterns of dove-like tenderness and mutual devotion in the presence of company. Nothing can exceed the spirit with which the bickerings and recriminations of the disunited but politic pair are given by the two *artistes*, the *refrain* of the last stanza, sung by the husband while smarting under the effects of a stinging box on the ears administered by his wife, being enormously comic. Between the more prominent pieces of the programme Madame Teisseire sings two or three *chansons comiques de salon*, which are simply perfection of their kind, and add greatly to the charm of the entertainment as a whole. A change, which we think very judicious, has been made from the arrangements of last season. The performances now take place in the mornings of Tuesday and Thursday, and in the evening of Saturday.

At the Gallery of Illustration, on Monday evening, an addition was made to the ordinary entertainment. The interpolated matter is called "The Bard and His Birthday"—a title sufficiently suggestive of Shakespeare and the almost forgotten "tercentenary." We may hope that it is the "last word" in reference to the subject that anybody will take the trouble to utter. Not that we mean to imply that Mr. German Reed's pains have been thrown away in the production of the present little performance, which is a very neat little affair of its kind, though we object *in toto* to a good deal of the clap-trap about Shakespeare's ill-usage and the vogue of the "sensation" drama, of which it is made the vehicle by the popular burlesque-writer who is the concoctor of it. The scheme of the piece is simple in the extreme, and not in the smallest respect novel in idea. Mr. German Reed, wishing to celebrate the tercentenary in his own way, as a musical composer, has determined to write a *cantata*, and, for the sake of the inspiration which he hopes to draw from the associations of the place, has taken up his quarters in the room in which Shakespeare is traditionally believed to have been born. The force of his fancy conjures up a number of visions of Shakespeare in person—or rather a half-length of him—and of some half-dozen of his best-known characters, all personated by Mrs. German Reed, who sings delightfully "When daisies pied," "Tell me where is fancy bred," and other of the bard's songs. The progress of the *cantata*, however, is utterly prevented by the persistent interruptions of a garrulous old woman (also represented by Mrs. German Reed), and finally given up in despair—to be numbered with the failures of the rival committees and other projectors of the tercentenary demonstrations. Mr. and Mrs. German Reed both acted with a will to please, and both were perfectly successful, the appearance of the latter as *Ariel* evoking special applause, prompted, we have no doubt, by the remembrance of her exquisite presentation of the dainty sprite (we do not care to recall how many years ago) at Covent Garden. The "Pyramid," having been judiciously pared down, is now as attractive as need be; and the evening's entertainment is brought to a pleasant close with Mr. John Parry's admirable "Description of Mrs. Rosleaf's Little Evening Party."

MR. T. P. COOKE has bequeathed £3000 to the Dramatic College. Of the success of that institution Mr. Charles Dickens gave a most satisfactory picture at the meeting at the Adelphi Theatre on Wednesday last, at which resolutions were passed to found a self-supporting public school, under the name of "The Shakespeare Foundation Schools," in connexion with the College.

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INDIA: MADRAS.—Messrs. GANTZ Brothers, 175, Mount Road, Madras, will register names of Subscribers on account of THE READER. Annual Subscription, including postage, 13 rupees.

SPECTRUM ANALYSIS.—MR. BROWNING begs to announce that he has always in stock SPECTROSCOPES of the NEWEST DESIGN AND WITH THE LATEST IMPROVEMENT, AT MODERATE PRICES.

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THE FEMALE SCHOOL OF ART.

HER MAJESTY THE QUEEN AND HER ROYAL HIGHNESS THE PRINCESS OF WALES, have been pleased to grant their especial Patronage to a BAZAAR to be held on the 23rd of June, in aid of the Building Fund of the above Institution.

SHAKESPEARE SCHOOL of the ROYAL DRAMATIC COLLEGE.

Under the Patronage of her Most Gracious Majesty the QUEEN and his Royal Highness the PRINCE of WALES.

The Council of the Royal Dramatic College, considering that the present is a favourable opportunity for promoting one of the main purposes of the Institution they have founded, beg to INVITE PUBLIC SUPPORT in AID of the ERECTION and ENDOWMENT of a SHAKESPEARE SCHOOL, for the Classical and General Education of the Children of Actors or Actresses and Dramatic Authors—the noblest and most fitting monument to the memory of the Player and Poet.

The Council of the Royal Dramatic College beg to apprise the public that all subscriptions intended for the endowment of the Shakespeare School should be paid only to the Master, New Theatre Royal, Adelphi, or to Messrs. Coutts, bankers, Strand, London.

Noblemen, gentlemen, and others, interested in carrying out this design, are requested to communicate with the undersigned.

BENJAMIN WEBSTER, Master.

New Theatre Royal, Adelphi, May, 1864.

THE FAMILY OF THE LATE MR.

WILLIAM SHOBERL.—An appeal is respectfully made to the generous sympathy of the press, and of the publishing, bookselling, and stationery trades, on behalf of the widow and three unmarried daughters of the late Mr. William Shoberl, by whose recent death they are left totally unprovided for. Mr. Shoberl was for many years connected with the late Mr. Henry Colburn, the eminent publisher, of Great Marlborough Street, during which period he arranged the Fairfax papers, and other similar collections, for publication. He was afterwards in business for himself in the same thoroughfare. SUBSCRIPTIONS in aid of Mrs. Shoberl's endeavour to obtain a means of living for herself and daughters will be received at the

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THE READER.

14 MAY, 1864.

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From the *Times*, Sept. 3, 1863.

"THE BRITISH ASSOCIATION.—In the Mathematical Section yesterday, a large number of papers were read, but only one was of any general interest. It was by Mr. H. Swan, and gave an account of a new invention in portrait-taking. By a peculiar arrangement of two rectangular prisms, the appearance of a perfectly solid figure is given to a picture and portraits which were unsatisfactory on a flat surface, have so much expression thrown into them by this invention, as to become quite pleasing and truthful."

From the *Standard*, Sept. 29, 1863.

"The casket portrait is a still further and more effective development of the photographic process than has yet been discovered—indeed, as far as truly realistic portraiture is desired, this method, which has been discovered by Mr. Swan, must meet the requirements of the most exacting in that style of individual representation. In that entirely new and original adaptation of optical illusion to the ordinary portraits taken by the photographer, the head and features of the sitter have all the distinctness and projection of a bust in marble, with the advantage of preserving the natural tints of the countenance in the most life-like manner."

From the *Illustrated London News*, Oct. 3, 1863.

"A solid image of the sitter's head is seen, looking with startling reality from the centre of a small cube of crystal, every feature standing out in as perfect relief as though chiselled by the hands of fairy sculptors. * * * Most people are fond of looking in the glass, but this portable and indelible spectrum, reflecting no mere fleeting image, but containing the actual, palpable form of humanity, is certainly a most startling novelty. Natural science is daily explaining illusions which formerly gained the credit of being supernatural. This is an age less given to denying the existence of phenomena than to demonstrate the why and the wherefore of their existence. How would it be if, after all, the appearance in Zadkiel's magic crystal, at which we have all been laughing so much lately, had some photographic foundation, and the 'man in armour,' and 'lady in the pink dress,' were only 'casket or crystal cube miniatures?'

From the *Intellectual Observer* for November, 1863.

The effect of the new process is to exhibit the subject of the portraiture with life-like verisimilitude, and in natural relief. You take up a small case, and look through what appears to be a little window, and there stands or sits before you, in a pleasantly-lighted chamber, a marvellous effigy of a lady or gentleman, as the case may be. The projection of the nose, the moulding of the lips, and all the gradations of contour, are as distinct as if an able sculptor had exercised his skill: but the hair and the flesh are of their proper tint, and the whole thing has a singularly vital and comfortable look. Indeed, were it not for the reduction in size, it would be difficult to avoid the belief that an actual man or woman, in ordinary dress, and with characteristic expression, was presented to your eye. In addition to portraits destined for morocco cases, and of ordinary miniature sizes, much smaller ones are taken and mounted in exceedingly pretty little caskets of fine gold. These form as elegant little shrines as any lover could wish to receive the effigy of his mistress, and far surpass any other mode yet devised of connecting portraiture with ornamental jewellery." * * *

From the *London Review*, August 29, 1863.

"Suitable for presents, or for mementos of those closer friends or relatives of whom we might wish to have some special token of remembrance. They are set in a casket or case of any size, from that of a chatelaine ornament to three or four inches in height. On looking into the casket, a life-like bust is seen."

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Accept my earnest thanks for all the assistance we have received from you in this early stage of our efforts, and for your liberal donation.

I am, Gentlemen,

Your obedient Servant,

(Signed) EDWARD MOORE.

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THE READER.

14 MAY, 1864.

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